



this is:

HANGING LIKE A HEX #6

FREE!



Featuring: Rick Healy/25 Ta' Life, the new sounds for '97 report with Seed, Beta Minus
Mechanic, Cast Iron Hike, Nineironspitfire, and Ink & Dagger, comics, music reviews,
bad records, and more!



My third college semester is almost two weeks old as I'm writing this and honestly, I hope it's all going to get me somewhere. A lot of people have this perception that all college kids do is study (either that or party), but in my case it's neither. I must go to the world's most laid back commuter college because I can say, without a doubt, that I had more trouble getting through the easiest high school classes than the one's here.

But college is hardly my hang-up. I think what the real challenge is going to be between now and December will be dealing with the fact that everyone else is leaving again and going to their own schools, or working full time while I'm a commuter student who's self-employed by this fanzine (if making money is a requirement of self-employment forget about the employment part). But it's all happened before. Many will leave, I again will remain.

It seems that the older I get the dumber, yet more cynical and sarcastic, I become. More determined than ever to make my own rules at any cost. Trying so hard to be successful at my hobby when it's only digging me a shallow grave. But I get proof every once in a while that it's all worth it because punk rock and hardcore isn't just music. It's an ethic, a community, and a lifestyle. For me it feels like it was part of a genetic latent code that reared it's ugly mug when I first heard 'Repeater' four years ago or when I first picked up a skateboard soon thereafter. Though I wouldn't say all my best friends are hardcore, it's my life and that's just me. Yeah, everyone else seems to have their heads on straight, but me, I'm never satisfied.

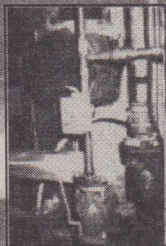
-RYAN

THANK YOU: Nate, Dan, Jorge/Ink&Dagger, Jacob Iron Hike, EMS & Ryan Taxles, Owen, Dave, Stan, Gavin, Beta Minus Mechanic, Rick Ta' Life, Dogprint, Swing Boy Distro, the Wanger, the Red Ranger, Moms, Pops, Cool Comx, Indecision Recs, Danironspitfire, Cori Halø/Heuristiczine, Syracuse kids fuckin' rule, Deamon Kris is now LaMoyné Kris

hanging like a HEX

ISSUE THE 6TH, FALL 96

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FEATURE INTERVIEW: RICK HEALY He's been fronting NY's hardcore's unity heroes, 25 Ta' Life for four years, does a ditro, a record label, and now a new project, Comin' Correct. The master of D.I.Y. hardcore explains how he's keepin' it real.

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cover (CW from top left): Comin' Correct/Syracuse/September '96, cars in Liverpool/'95, Lifetime/Syracuse/July '96, Dan in my kitchen/last year, Seed/Pablo's, WS, NC/September '96 (photo by E. Hinderson)

HANGING LIKE A HEX fanzine
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HANGING LIKE A HEX #6... A 615 IN THE 315 PRODUCTION editor RC COLA publisher RYAN CANAVAN photographer ME AGAIN official model DAN HAGER contributing writers NATE BLISS, EMS, RYAN TAXLES (help on scene report) music illustrator NATE BLISS contributing photographers as noted..... background MADMAN 1996 TM Mike Allred

letters

ya' know i actually enjoy letters that give me a slap in the face as opposed to those that give me a pat on the back. i get the occasional praising here and there but save it, i'm not perfect and i'd much rather hear one's discontent than to hear that the status quo is just dandy. what you have to say is important and that's why i open this page to anyone willing to voice their opinion. one such person had a thing or two to let out...

Hey Ryan-

Beatings & lacerations! As opposed to most area hardcore/punk zines yours delves into a few other areas, so you get a big bravo and a rumpshake in your honor. Your Victory vs. Revelation article(#5) made me want to vomit up all the yummy goats blood I drank last night- wait, that was just Gatorade now that I think of it. The whole 'sellout' argument, indie vs. major, just needs to be fucking stopped. 70's punk started on major labels dipshits. And how come so many of your old heroes are jumping on to majors (Samiam, Jawbreaker, Jawbox, Jesus Lizard, etc.)? At least three of these four, in my opinion, put out their best work thus far with their major label debut (not Jawbreaker- they gagged). And how many of you ultra hardcore kids have Rage Against the Machine shit, and travel hours to see their shows? Fuck it all, it's a hypocrisy- just shut up and listen to the music. If it's real you'll know it, if it's real you'll feel it, no matter who's printing up their CD's. Get over it.

Nothing personal-
your zine was good!
GREGG @ Flashing Astonisher

GREGG,

in a way i sort of have to thank you for your letter. from the day i went to print on #5 i was having second thoughts on said article and was waiting for a response of some sort to see what others thought of it.

how you put it isn't exactly what i was getting at but i do get your point. what i wanted to express was simply that when a band chooses a record label to record with they should choose wisely. using two of hardcore's most popular labels as examples (because i have a good knowledge of each) seemed to be a not-so-wise idea. in fact, my disapproval of Revelation seems to need a bit of an overhaul. of late they've gone back to their roots by recording more punk rock and hardcore bands (Ignite, Good Riddance, and Body Jar) and well, i kind of fucked up. so, hopefully readers will see through some of this and get the real idea. a major label may not necessarily be your enemy but how well will they (or any other record label for that matter) treat the listener and the band? that is what should have been taken into consideration. thanks. -RYAN

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ad rates go as follows: \$10- 1/4 page, \$15- 1/3 page (column), \$20- 1/2 page, \$40- full page

DEADLINE FOR #7 IS FEBRUARY 1st. HEED THE COMMAND.

Hanging Like a Hex welcomes all contributions. send CD's, 7 inches, zines, letters to me, Ryan, because I like that sort of stuff. A review is guaranteed, unless it's after the deadline, then ya' gotta wait for the next edition, naturally. ADVERTISERS! BE SEEN! ALSO WEST COAST DISTRO'S GET IN TOUCH, I'M LOOKING TO INCREASE MY SPHERE OF INFLUENCE (and eventually rule your little soul)

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SNAPPY COMIC COLUMN

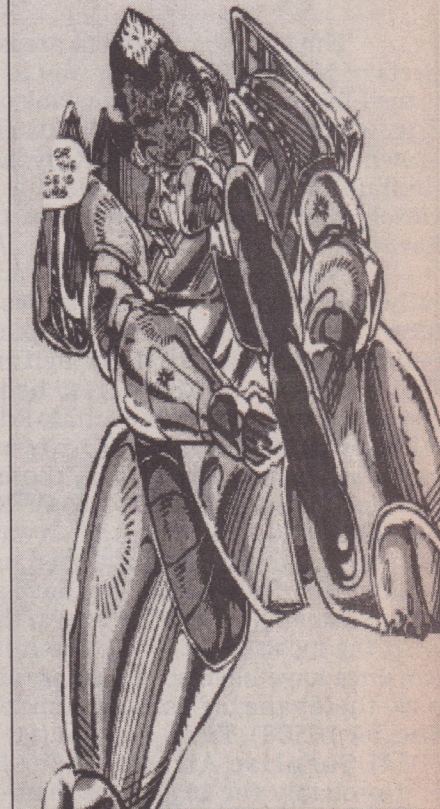
presents **SELLOUTS IN SEQUENTIAL ART**

by **NATE BLISS**

It's hard to figure out, in art, if something has 'sold out'. The term has been applied to music mostly. But all throughout history this trend has happened. It all lies within the rise and fall of popular and unpopular trends. But it is hard to see the line between artist doing popular work, and an artist who has 'sold out'. Example: Van Gogh and Cezanne had unique styles that revolutionized art in the 1800's, putting a new spin on old ideas. Many artists have mimicked their styles, to explore different ways to make art. In the early 1900's, Pablo Picasso toiled for years, searching for the style that fit him. Finally he developed the Cubist style. He then created many unique pieces of art, only to reduce himself to signing his name to the bottom of his student's clay pots. He and his ego assumed anything with his name on it would draw a huge price tag. Picasso could have been history's first artistic 'sell-out' (maybe not THE first, I'm sure other artists have done worse before Picasso, but I'm not 100% sure)

We've seen this scenario play out a hundred times in music (with 'punks' like the Offspring) and in television/movies (ever so apparent now with a dozen X-Files wanna-be's polluting the airwaves). And of course, to finally get to the point of this article, in comics. This pattern became clear to me just after the market was introduced to a little timebomb called Image Comics. True, Image is important for introducing the concept of creator owned books, but it also has been notorious for having one principle: **DO WHAT SELLS**. The perfect mold for this mentality is Rob Liefeld. Liefeld wrecked more havoc into the industry than anyone else in comic's history (I think). He lit the fuse with his late work on Marvel's New Mutants and his ill-conceived X-Force. Unfortunately these were wild successes and proved that 'nothing but violence' stories and inconsistent art would sell in the marketplace. Almost instantly both Marvel and DC, Wizard and Hero magazines, jumped on the huge thighs-tiny head-no crotch-balloon breast-armed to the teeth express, and saturated the market with this, dare I say it, crap. Not just Liefeld-there was a Jim Lee style saturation, a McFarlane one, and a Larson one. It took a very long time for Wizard, Hero, and other collector publications to stop fueling all this hype. Once they did stop they discovered all the things they missed in the creative corner of the comics market. Companies like Dark Horse, Fantagraphics, and Cartoon Books that have spawned such epics like Cerebus, Bone, Sin City, Concrete, Minimum Wage, and those ever-lovin' Vertigo titles from DC. Hot damn! Everyone almost missed out on these Van Goghs and Cezannes of modern comics thanks to the cloud cover of 'Roblo' Liefeld.

You may be saying to yourself, "He does suck, but Liefeld didn't do all this on purpose, ya' know..". Well, in a way, he did. Instead of being creative in his field of art he focused all of his efforts to his liking, not to what the reader wanted. He had a formula that worked (at the time) and played it out until it left everybody's wallet sore. Now he's jumping on a bandwagon that some other brainwave started, the ever-sickening 'Bad Girl' phase. Hoo boy, here we go again....



"Aah, legs swelling..can't control.."

CABLE, TM MARVEL, SANDMAN, TM DC

REQUIRED READING

Here's a list of stuff that a whole lot of people missed the first time around when the Image craze started (I know I missed them):

SANDMAN, by Neil Gaiman (various artists)

This has been around long before Image came around, but the Image era took a big chunk out of it. DC's now colossal treasure is an incredible journey into a fantasy realm that exist's in every living thing- dreams. It is the story of Morpheus (aka 'Dream'), a member of 'the Endless', a family that has been around since the beginning of time (Destiny, Death, Dream, Desire, and Despair (twins), Destruction, and Delirium). The story starts out in the graphic novel "Preludes and Nocturnes", at the turn of the century. In this Dream has been trapped by an occultist who wanted to trap Death, but got the wrong man (uh, entity). The ramifications of this have drove many people in the world mad because of the loss of their only escape- their dreams. Decades go by and Dream finally escapes his captor to find that his realm, the Dreaming, is in ruins. Artifacts gone, nightmares escaped, can Dream set things right again? For a truly pleasureable read get "Preludes and Nocturnes", and any other Sandman books (there's a couple dozen of them). Even though this is now cancelled these stories will stand the test of time. (DC COMICS)

BONE, by Jeff Smith

Yeah, yeah, I know, it's an Image title now, but Jeff is up to issue 25 and I haven't sen one "Death-Claw" or "Madame Cleavage-Blade" yet. Combining the charms of cartoons set to a world reminiscent of a J.R. Tolkien creation, Bone is a fairy tale without the fluff. Three cousins are exiled from their home in Boneville and wind up in a small, seemingly harmless village. But on said journey they encounter unusual things such as dragons, legends, locusts, and rat creatures. What happens next is as epic as events in Star Wars (I kid you not). That's all I can really say without giving away too much. Check out Vol. 1, 2, 3, and 4, all by Jeff Smith. (CARTOON BOOKS)

MADMAN, by Mike Allred

This book wins the award for most surreal yet enjoyable in my book. The only way I can describe this is: a pop art, science fiction, action-romance, thriller of epic surreal proportions. It begins with Dr. Boifford, typical scientist who re-animates a fresh 'John Doe' from the morgue. Frank (the corpse, named after his two role models, Frank Sinatra and Albert Einstein) becomes Boifford's lab assistant until the good doctor is attacked by beatniks who want his notes on re-animation. Obviously, madness ensues. (KITCHEN SINK/ DARK HORSE)

YOUR SCENE HERE:

For kids coming from areas South of Erie (particularly parts of New York) the best way to get from your point to Erie is the I-90 and upon entering look out for the wrath that is Lake Erie, which tends to be an industrial garbage can, if you will. Frowned upon and mocked by locals in neighboring cities (Buffalo) this monster has bred a pack of punks that remain closely knit and do all they can to further represent punk/hardcore culture in their area.

A good way to start your adventure would be to, naturally, check the local record stores and see what they have to offer. For starters there's the punk roots- and all-points-in-between- **Eerie Records** located at 2416 Peach St.. From there find the communities biggest beneficiary of local hardcore- **Record Country** (3306 Buffalo Rd. in Wesleyville) and **World Of Music** (1355 W. 26th St.), where you can also pick up a new guitar so you can learn to play those Brothers Keeper songs that you just heard on **The Old Man Radio Hour** (Fridays, 10-2 AM, on WERG 90). Yes, the airwaves actually offer listening goods to the punks and have been supplying for the last two and a half years. So now that you have a nice stack of new CD's and 7"'s to listen to make your way to the magazine section and see what the locals have to say about life, love, regret, and music. Fanzines have been springing up alot more lately so take your pick- there's the high school punk zine **Duh** (515 Stafford Ave., Erie, PA 16508), **True School** (PO Box 11084, Erie, PA 16514-1084), **Surprise Attack** (PO Box 1931, Erie, PA 16507-0931), and probably the biggest of them- **Catch 22**, which focuses more on scams and cons, and basically anything naughty but fun (4915 Woodbury Dr., Erie, PA 16510-6413).

But that's not the real reason you came up is it? No, of course not. You came to see one of Erie's blistering hardcore shows. So what band you want to choose from? You got the



NEVERFALL gettin' it together, photo by **Erin 8-Ball**

crunch and pummel styles of **Digression**, **Neverfall**, **Abstain**, and hometown heroes **Brother's Keeper**. Then there's a shift into more metal-influenced bands like **Disciple** and the nearly-hardline **Abnegation**. Also in the underground tip are **My 3 Scum**, **Crutch**, **Shrugs**, **Nicotine**, and **Wratchet**, who round out styles ranging from punk to industrial.

I tell ya' alot of thought goes into a punk roadtrip- where ya' gonna see the shows? Well, ask **Mike Ski** of **SA Mob**, who

As Fall sets in, winter can be far behind and I know all that Lake Effect snow will be coming my way, causing lots of trouble. But then I feel sorry for the small industrial city of Erie, PA who have to bear the brunt of it all. But lately that doesn't seem to be a problem because this small town has a punk/hardcore scene that's been generating alot of heat. I wouldn't be surprised if it ends up being a warm winter for kids travelling through this town. (Taken from **Lake Effect Hardcore Scene Report #3**, compiled by **Hanging Like A Hex**. Thank you **Ryan Taxles & EMS**)

help promote shows (and also play in BK) around here. Common spots include the **Continental** or **State St. Tavern**. Also there's **Norb's** (25th and Peach) and the **Docksider** (5th and State) for the 21 and over crowd.

At shows you can expect to find **Ryan Catch 22** setting up and taking your money because he runs a fine distro called **Taxles**, which carries quality hardcore merchandise and music. There's also the scene behemoth- **SA Mob Productions**, which puts out locals records, puts on shows, does **Surprise Attack** fanzine, and **Lake Effect Hardcore newsletter** (where I'm getting most of my information). They recently released an **Outcome 7"** and a **Digression 7"**, with a **Disciple 7"** soon to follow.

So for christ's sake what are you waiting for? See what Erie has to offer- you won't be disappointed. Lake Effect is definitely in Effect- get your snowpants on.

Allegany
BROTHER'S KEEPER do their thing for Erie



* want to prop your scene? send info like the stuff you saw here to me, **Ryan**, at **HANGING LIKE A HEX!** Show that your town is punk!

newsoundsfor'97

Officially we are not into the new year but who's to say that we can't look ahead? A certain sound is rumbling in the underground and it's the sound of fresh, new music that continually rears it's head and sets the pace for other new bands to do the same. Music that ends up being what keeps your stereo humming in the late winter nights, wears out your walkman batteries while strolling down the street, and gets your friends talking about getting a roadtrip together to see this great new act three hours away. I've picked five new bands that I believe will be catching people's attention in the next year because they're good and deserve to be heard. If they don't do it on their own, perhaps I can be of some assistance to them and get you interested. One are a group of pop-punk, female fronted, highly emotional five-piece from Syracuse. The second bring terror not only in the form of sonic chaos, but also in a vampire ideal bound to drive the nail through non-believers coffin's. Another also brings sonic chaos ,but matches it with a chaotic mindset suited to an ugly world. Next, a Boston band that has finally begun to turn heads after two years of dishing out their brand of raw, driving, yet catchy hardcore. Finally, a group of upstarts from the South who have just gotten off the ground but already have the locals running in fear from their low-tuned sludgecore. So read, listen, and tune in to sounds that will definitely be catching listeners in the 9-7.

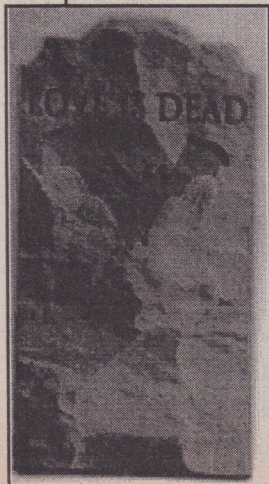
INK & DAGGER

SEED

BETA MINUS MECHANIC

NINE IRONS PITFIRE

CAST IRON HIKE



ERICK

RYAN: Everyone in the band has a nickname. What's yours and why?

E: They call me Spice Brown, after spicy brown mustard. I don't know why they call me that.

R: From touring in other towns I hear people have this perception of you being a tough guy but I know that's not true 'cause you're a funny person and you joke around alot. Why this idea?

E: I think people have the attitude they do about us because we're from Syracuse and it has a reputation for being a very militant straight-edge vegan scene. I think that was true three or four years ago but it's mell...out...really...we're not. The Syracuse scene since '92. People think we're like Cl...

Like, people see Earth Crisis and think that. My brother is in that band and they're my friends. And if you're friends were up on a stage and people were throwing shit at them you're going to feel threatened. And if you don't know who it is you're going to single out the first person you see. I kicked a kid's ass because he was fucking with my best friends and my brother.

R: What about when you were still at home people would call for you and ask to speak to Ian?

E: (laughs) It's like I lived with a rock star man! But shit, I'm proud of my brother. Who wouldn't be?

R: Yeah but you guys should be proud of yourselves. You're touring more, you played the CMJ fest, there's the EP, and now an LP coming out.

E: I think things are looking up for us, I feel good about it. I think, hope, that it will continue.

R: With that said, I remember we were talking before about how school hasn't worked for you too good- is this what you want to do instead?

E: If I could just play in my band for the rest of my life and do that as a living, I would do it without thinking twice.

TONY

R: Nickname and why?

T: My nickname? I don't really have one. It's Grump I guess. I'm grumpy as hell, I'm like an old man.

R: Yeah, I was kind of afraid to do this one because I knew you'd be snappy.

T: Yeah.

R: OK, so how does it feel to be a really short band with the exception of Pete?

T: Like height-wise? It's kind of a cool thing really

I called Erick on the weekend to see if he or anyone else from Syracuse's Beta Minus Mechanic were up for starting the interview I had planned for them. We arranged to meet up at Zopie's Coffeehouse to get things started and to watch a good band play. When I arrived I found drummer Tony Tornabene, vocalist Ina Jeffress, bassist Pete Spielman (who was working the counter), and Erick all waiting. So I took turns with each one, occasionally receiving side comments from their 'assistant' Chip Corso. The next evening I met up with guitarist Jason DeRose at a much quieter Zopie's to finish things off.

beta minus mechanic

because I don't think there's anyone seriously over 5'8" and that's Pete. So, ya' know, we're all ankle grabbers. The rule is, nobody over 5'8" is allowed in the band.

R: I know you and Erick kind of fall in the same boat and we had this discussion before and since I've gotten his opinion I want yours. I know that for him school sucks and so does work and playing in a band that's becoming popular gives him direction. At the same time though, he feels a little guilty by playing real poppy music in a hardcore scene.

T: Well, everybody in the band is in the same boat, ya' know. Pete works two jobs. Me and Erick went to a two year school for like eighty years. I'm done, he's not. But we want to play music and if we can pay our rent, buy groceries, and put gas in our car by playing music we're going to. Our sound is really...it's not mainstream...it's just really rockin'. But if we can pay the bills man, why stop?

R: So, no guilt?

T: Well, a little bit.

INA

R: Nickname and why?

I: (laughs) They call me Ula, but I don't know why.

CHIP: She's the dancer in Jabba's hut in Return Of the



Jedi!

I: Is that it?! I didn't know that!

R: That's not quite an honor.

CHIP: She's a good lookin' alien!

R: Anyway, I remember we both went to the same high school but I didn't know you. So why don't you give me a brief history of how you got into the whole punk thing and finally into the band.

I: I started with all the hippies. From there I met all the little skater kids and they pretty much made me drive them around everywhere. They took me to my first show, which I can't remember what it was. I think it was in McKaig's backyard. I don't even know why I drove them all around!

R: So, from there it was college and then the band?

I: Well, I was friends with Jen who was Cross-Sections old singer, then I went to college. But I also became friends with Rob VanBenschooten's(sp?) girlfriend and she told me they were having problems with the singer

so I said, 'I'll do it' and they said, 'you're in the band.' Then the band changed, name and line-up, and that's that.

R: So, since joining how have you developed in stage presence and from touring?

I: I cope alot better! We were really boring to watch at first but with touring, playing every day, I got better. I talk more.

R: You have a bachelor's degree in music, why do you choose to play in this scene where the music is often discordant and bands don't have alot of musical knowledge?

I: 'Cause I like all types of music except country and western. I do it all.

R: OK, so why are you hanging around these guys when you could be a teacher or some-

I: Because I could be a teacher anytime but I'm young now, I may as well do this. You can't equate being in front of people performing. Before this I was singing opera. I always did competitions and stuff so I like doing this.

PETE

R: Nickname and why?

P: My nicknames change from road trip to road trip or tour to tour. Basically whenever I do something dumb or noteworthy I get furnished with a new nickname on the spot. My latest nickname has been 'whut?', said in a really low voice because I tend to be a 'butt-in-ski' on conversations. Like when I hear two people saying something interesting I'll turn around and say, 'whut?'.

R: Instead of Ina just being the voice of the group you also take part and are known for

for making speeches alot.

P:(laughs) Is that a bad thing?!

R: No, actually I think it's kind of cool because you play this music that's pretty accessible-

P: -and people expect more rock, less talk?

R: Yeah, just like Propaghandi man. Ya' know, people hear a song and the last thing they expect to hear is some

guy come out and talk about the fascist regime in Burma or something.

P: I try to choose my words carefully but our music is, admittedly, catchy and poppy but our message definitely has substance and we're not just atypical hardcore music. I want to get a message out to a greater number of people and those people don't expect, or don't want, to think about important issues like homelessness, or Food Not Bombs, or what Pepsi does in Burma, or even kids who don't support their own scene. I think it's up to bands like us to do that and not just your traditional bands. I get shit for it sometimes by the band because I'm

it from people on my little diatribes but isn't that hardcore's all about? If you take away the microphone from anybody, or the 'soapbox', then what's left? I had a friend once say, 'you can tell how intelligent a band is by what they had to say between songs, not by what's in them'.

R: In addition to the band you do other things, you want to mention those?

P: Like sleeping and eating?

R: No, like other projects.

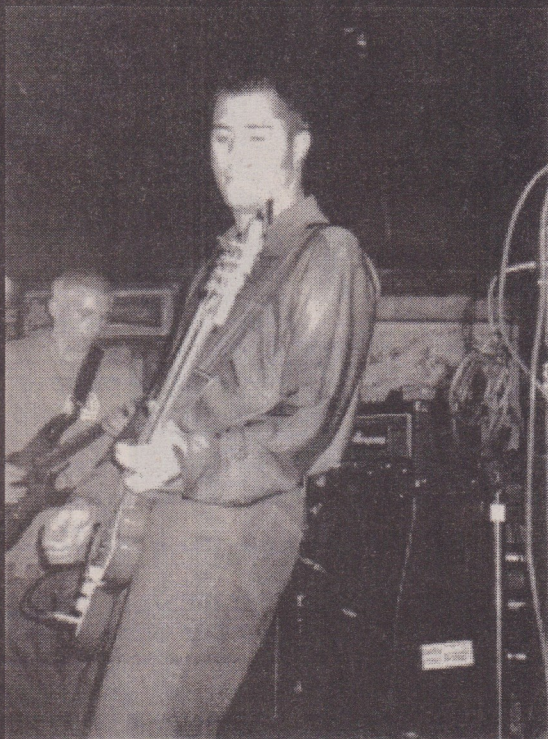
P: In my spare time, which there's not much of because I work like seventy hours a week, I do a zine called Pyrrhic Victory. I have one issue out so far and I'm working on a second. I put out an issue #1.5 as a last minute thing as a tour supplement. I also do a couple of side-project bands, as well as community activist groups.

R: Finally, everyone else is a pretty professionally trained musician and you're self-taught. Does everyone else's talent ever intimidate you?

P: Sometimes. But I write a good bulk of our music believe it or not. We're known for being this really technically proficient band and people think that since everyone else in the band is technically proficient they must write the songs but I actually write a good bulk of it. I have a surplus amount of emotion and alot of baggage, so I'm never at a shortage of writing music. It's my outlet.

JASON

R: Nickname and why?



J: That would be, the one most commonly used, would be 'Bones'. After Bones from Star Trek. I think it started off when Tony was talking to Dave Agronoff about Star Trek and I got in on it one day. See, I tend to over-react, or get over-dramatic, and from that conversation it just stuck, it was like some mutated joke. We're kind of fruity sometimes, ya' know.

R: They consider you to be over-dramatic? I think of you as the easiest going guy in the band.

J: I consider myself very easy going too but I think it started from me over-reacting towards little things during practice whether it was over music or whatever. But besides that I am pretty laid back and just play the guitar.

R: Is that why you don't really go into the spotlight, so to say, during shows?

J: I think it has to do with my personality, I'm not too outgoing anyways.

R: Well, as another thing- you tend to provide for the band. You bought the van and bought alot of the equipment.

J: Actually, Erick sold his cabinet to help me buy mine. But yeah, just to get the band started. I really wanted to make something of it and I just blew the cash to get us a good start.

Alot of it has to do with me being a co-dependent person. One of the guys from Mid-Carson July's mom is a social worker and her daughter is co-dependent. We're all really good friends with them and we hang out with

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even when we're not on tour with them or whatever. They live in Pennsylvania. Anyway, she lent me a book called Co-Dependent No More that showed me alot of things about me that I really didn't notice before- like how I'm a provider and a people pleaser. Ya' know, the one who wants everyone to get along and breaks up arguments. That's just my personality. In fact, it's a cycle. I'm co-dependent and so is my mom, it's in the family.

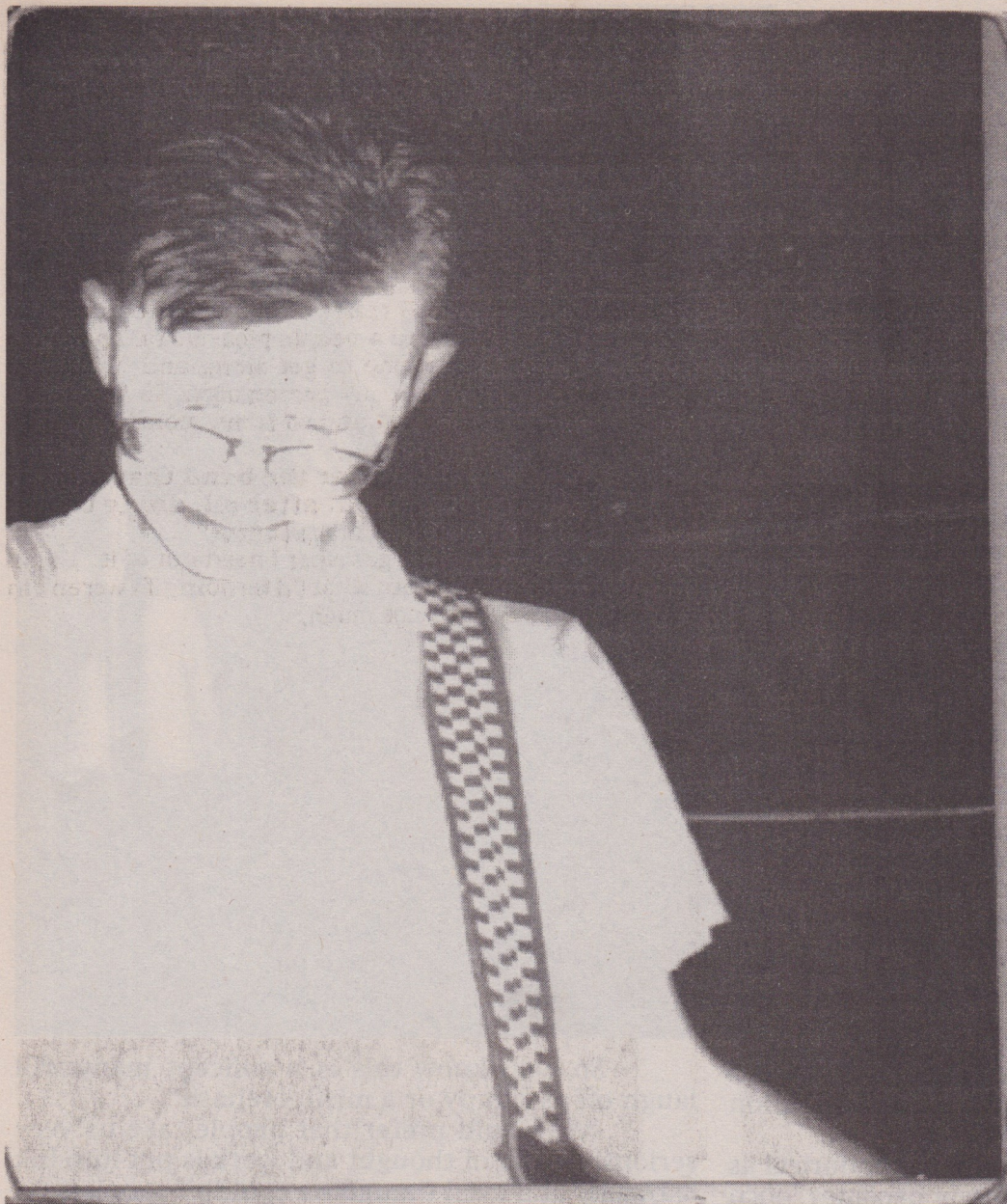
R: Well, by providing for the band that kind of puts you in the spotlight after all, doing things behind the scenes of the stage.

J: I guess so. I guess I get what I need out of it. I kind of think sometimes about what I'd be doing if I weren't in the band, and that's not much.



DISCOGRAPHY:

"69 Camero" 7"/CDEP on Crisis/Revelation Records
split 7" w/ Holden on Fistheldhigh Records
full length on Crisis/Revelation out soon



INK & DAGGER

they are a band with a mission, but not just any old mission

"We believe that hardcore/punk is in a state of being undead. Ink & Dagger personifies this. We were formed to bring energy back into music without doing what already has been done. We prefer to create our own new energy without looking into the past. We grew our own roots. We vow to discard of boundaries, rules, and other mortal values because it took a bite on the neck to allow us to see the world with fresh and excited eyes. We promise to make punk rock exciting again."

With that said, Philadelphia's Ink & Dagger have alot to live up to but so far in their short time as a band they've managed to turn the heads of quite a few mortals. Combining abrasive sounds, spoken sidebars pertaining to devil's children and vampire immortality, ghost-face make-up, matching outfits, and a stage set-up complete with candles and strobe lights; one can't help but notice when they play.

"To get people's attention these days you have to run them over with a truck and we are an eighteen wheeler", says guitarist Jorge Gonzalez. "People have seen everything and many become jaded. Our loud stage presence, both aesthetically and musically, is unlike anything you will ever see. I'm not saying it's the best thing you will ever see, it's just quite unique. The purpose is to show you that you can do whatever the fuck you

** interview answered by Jorge Gonzalez*

want."

Quite true, for the breed of music, loud and chaotic, yet rhythmically intriguing, started hurtling towards its destiny after the demise of the Mandela Strikeforce and Crud Is a Cult, a couple of popular bands in the Philly area. As far as the band members go, each felt they had undergone a transformation that led to the birth (or undying?) of Ink & Dagger.

"I was a product of my Surroundings. I was quite concerned with what others thought of me. I was always setting up boundaries and holding myself back. One's personality is basically the same once one becomes a vampire, it's just highly amplified", says Jorge.

Along with him, the rest of the band has drawn the attention of crowds wherever they play and, in the process, allowed them to 'recruit' a following that adheres to their vampire ethic through the music.

"Our music is a combined energy, it is our means of feasting our 'fangs', so to speak. Ashli (formerly of Guilt) teases and lures victims in with the low groaning sounds of the bass guitar, while Terry provides the 'fledging' with a steady rhythm to march to. Me and Don produce a sound that is orgasmatic to 'the devil's children', yet it sends the sceptics and disbelievers running, covering their ears. Sean is the narrative voice of the vampire revolution.

"About 650 other vamps have signed their name over to us... we have a growing army of

dark patriots."

Maybe so, but what exactly qualifies one as a vampire and how exactly is the transformation brought about?

"Being a vampire has many metaphorical as well as literal meanings. Once one becomes 'born into darkness' that person becomes a true individual. Vamps are free to be as loud as we want, eat what we want, do whatever the fuck we want, and accomplish anything we choose to accomplish. This is due to the simple fact that the immortal are untouchable, and once our powers are joined the revolution begins. At shows, two energies are created. One first by the band, and then in reaction by the audience. When this transference of energy takes place you are made a vampire. The 'dark gift' is given to you merely by witnessing us. Some remain sceptical and deny their 'powers' for awhile but as the days pass you will become at one with your induced individuality."

DISCOGRAPHY:

"Love Is Dead" 7" on Happy Days Records

"Crawlers", on Extent #7 comp.

7" on Happy Days, CD version on Initial coming soon



So, you know this is a concept many will laugh off as campy or a misfits rehash.

"We would prefer that people take us very seriously. A lot of thought and work is put into Ink & Dagger and even though we couldn't care less on whether you like us or not, know that we are not some joke", as far as imitation goes, "we've studied OUR past."

Well, sceptic I am not. Although I'm not out robbing the blood bank I know for a fact that Jorge and the rest of the band have a unique idea and a brutal sound that I'm down with. So, if you see the dark skies looming over your neighborhood and the graveyard starts shakin' be aware that the vampire revolution might be making a stop and at the head of it are Ink & Dagger.



to join the Dark Army send a description and picture of yourself to: the Almighty Ink & Dagger PO Box 12912 Philadelphia PA 19108

seed

First thought entering your head- who the hell is this? Chances are that you haven't really heard of them. That's OK because you'll thank me later. In fact they're really just getting started and I think it's a duty of mine, as an information guide to the world of punk rock/hardcore, to introduce you to bands that deserve to be heard. This is just one. And, just to sound evil, 'a seed of pain has just been planted'. Four really nice guys from the South sound off. *Live photos by Erin Hinderson, group photos by Ryan Canavan*



I called my friend Stan Getek (bellows) a few weeks ago to tell him that I was going to be interviewing the band he's in sometime soon. Eventually we set a date and the following discussion ensued.

RYAN: How do you feel about being a Yankee in the South?

STAN: It's weird. Definitely different. There's a lot of Sex Pistol type kids here, not really enough straight-up hardcore kids like what I'm used to up in the North. Ya' know, the new school Earth Crisis types.

RYAN: But in a way you have an upper hand on these kids who weren't lucky enough to have a strong New York scene to build on and experience. What do they think of you?

S: I haven't heard much on what they think of us other than people coming up to us after a show saying, 'hey, that was cool', or something. Nothing real heavy or anything.

R: Yeah, but what about their reaction to you in particular?

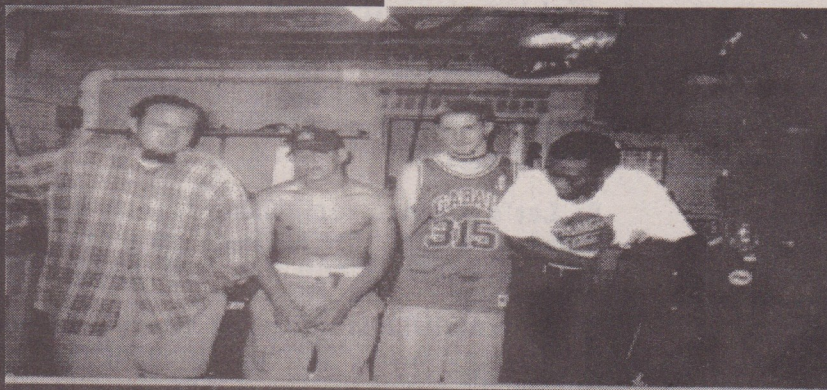
S: Oh God. People look at me funny, when I go to shows or when we play. The way I dance and all, they think I'm from another planet or something.

R: Tell me about how the whole moving thing went- coming from NY to North Carolina, and eventually joining Seed.

S: Moving was really shitty at first, there was nothing good to do for like a year until I got a job at this telemarketing place called Tel-Com. I met Owen & Dave there and I had a CABAL 315 shirt on. Owen asked me if I was from Syracuse because he said they had played there in a band called Iodine (*Line Drive under another name- ed.*). So I said, 'hey! I've seen you!'. So him and Dave said that we should jam out sometime and from there it just happened.

R: How has the response been so far at your shows?

S: We get... well, when we opened for Earth Crisis, we got a real good reaction. It's good when there's a big turnout. But when it's a small show people just kind of stand around. Even then we want to give 120%, we



give it to 'em. It's always pretty cool to see people go crazy.

R: I've heard you help inspire that.

S: Yeah, I get kids going. I say whatever comes to mind, ya' know. "You- get that kid over there! Kick his ass!". I just don't want kids to sit around, it's music, get into it.

R: Do you ever feel like you've been thrown into this- from just being a kid sitting around for a year and then all of a sudden playing shows?

S: It's pretty crazy. It all happened so quickly. One day it's just, 'hey, jam with us'. Next thing it's, 'hey, we're opening up for Earth Crisis'. It's great and a lot of fun. These three guys are just the coolest guys on the planet. I mean, I get shit from Owen and Dave sometimes like, 'hey, have a smoke' but they're cool.

...After I was done with Stan I got Owen's (guitar) number and gave him a call to see what he had to say...

RYAN: Why don't you give me some history on 'between then and now'.

OWEN: Well, me and Gavin used to be in Line Drive and we broke up. It wasn't like an announcement or anything. We just played one last gig and that was just it. After my first week of going to Forsythe Tech. I met Dave because he recognized me from the band and asked me what was up with the band. At the time he was playing drums so we just started jamming with this other kid who rapped and we kind of dropped him. It was like Snapcase playing with the Wu-Tang Clan.

R: You're kind of on a different level than the other guys in that you're pretty financially set on things.

O: In a way. I mean, my parents helped pay for some of my equipment but not all of it. I paid for a lot of it. I mean, since I've had a job I've had to support myself more, so I have to pinch my pennies too. I'm not spoiled even though it seems to be my role in the band.

R: If you don't mind, would you care to discuss your own straight edge story?

O: Well, I was straight edge for five years, from when I was like thirteen to eighteen. My straight edge friends kind of freaked out, my non- straight edge friends didn't. I was serious about it for myself but I couldn't care less about what others did, it was a personal thing. So now, I expect that same attitude from others about me- not some, 'you're an asshole' attitude. I think straight edge is really positive and all but I know that I hurt myself and I know what I do.

R: Does that make you feel awkward considering Line Drive was a straight edge band?

O: Yes and no. We weren't ever militant about it. The first Line Drive 7" was kind of like that, the one that no one has. Eventually it grew into four people who were

straight edge but didn't proclaim it. After awhile I wasn't and it didn't seem to matter.

R: Do you have any regrets?

O: I think lives change and I'm interested in change. I don't think it's necessarily bad that I changed. I've always loved hardcore and all I want to do is play hardcore. I don't think that affects how I play or how most bands play.

I thought I'd call it quits for tonight and get to bassist Dave Gelesick tomorrow but he had found out from Owen that I was interviewing tonight. So I had about ten minutes rest before he called me to get his two cents in... I actually got a few bucks worth.

RYAN: You don't take things too seriously do you?

DAVE: As far as I see it, music is supposed to be fun. It shouldn't be a job, it's a hobby. It's fun.

R: Well how do you feel knowing that this might work pretty good as compared to smaller bands you've been in?

D: I'm excited, I get along good with everybody. How do I say it, 'excited to the extent that people like it when we do bigger shows'.

R: Let's get into something totally outside the band and see how serious you are- say you started a family and you had a kid.

D: I'd name it 'Dwid' and bring it up the same way any good parent would. The things I thought were right and by example.

R: What about musical influence?

D: A child should have their own personal view on music but, ya' know, I'd push punk on him/her.

R: I'm sort of out of questions here but feel free to elaborate on anything you wish.

D: What did Owen say?

R: I asked him about how the band formed and being one half of the non-sxe half of the band.

D: Ask me about straight edge.

R: OK, how do you feel about sxe kids?

D: Personally for me I get made fun of sometimes and sometimes me and Owen make fun of Stan for it, but it's all about personal choice. These kids shouldn't get beat up or kicked out of parties because they don't drink or whatever because it's a good choice.

R: Cool, thanks Dave.

And this is the guy I started out with while he was in Syracuse a few days ago. Drummer Gavin Glenn got this whole mess rolling...

R: There's a similarity between you & Stan in that you both have a lot of connection with the North. With a strong scene there and your association with it, do you think that puts you a notch above other Southern bands who may not be familiar with that scene?

GAVIN: Well, there's a lot more kids in the scene here now than there were a year ago. There's also a lot of bands that get influenced by Northern bands, or metal bands and I kind of picked things up from being up here a lot, in Syracuse that is.

R: OK, name all the bands you've been in or played with.

G: Burn, Earth Crisis, Mouthpiece, Turning Point...

R: What?! Fuck you- you didn't play in those bands (laughing)!

G: Oh, played in? I thought you meant played with at shows!

R: No, but that's not a bad resume' either.

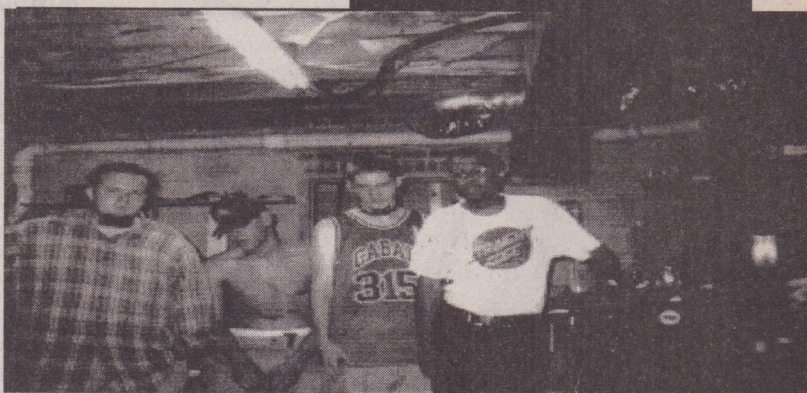
G: Alright, scratch that shit. I played with the Naked Angels when I was in 10th grade in high school. Then I got kicked out of that band and started Line Drive, which eventually broke up. Then I joined Seed with the guitarist from Line Drive and then started another band called Each Against All, also from North Carolina.

R: How does it work having the half-half situation in the band (Seed) where it's split between the sxe and non-sxe guys? Is there ever a problem?

G: There's not a problem. Like Owen used to be sxe and he's not anymore, which is somewhat disappointing. It doesn't make him any different as a person, he's still cool. Dave is an alcoholic-point blank. But I bet we're going to be pigeonholed as an sxe band because of me & Stan- and Stan writes the lyrics. My other band is pretty much all straight edge vegan.

R: Right. So do you think that shouldn't be an issue? It should just be about the music?

G: Each Against All kind of wants to be known for what we are but Seed just likes to be a hardcore band. It doesn't really matter either way to Seed



contact SEED at: 165 Twin Branch Ln. Lexington, NC. 27292

discography: demo (through address). Each Against All demo too





"Boston is a very mean city. Not in the same sense that New York is. Boston's meanness has more to do with attitude than it does crime or anything like that. I've never dealt with a colder lot of people anywhere else outside of Boston. People are just very harsh and inpersonable, and as Al Quint (Suburban Voice) says, 'the rents are high and the winters are long'."

So says Jacob Otis Brennan, vocalist for said cities powerhouse five-piece, Cast Iron Hike. Along with him drummer David Green, bassist Peter Degraff, and guitarists Christian Pupecki and Micheal Gallagher are absorbing that attitude and spitting it back out in the form of thick, bluesy, driving post-hardcore. And they're giving it in spades. But why is it that they choose these routes to vent frustration and anger instead of fast, pissy moshcore which seems to be the style of choice among hardcore bands these days?

"I think the one binding influence that all of us in this band share", he says, "is our past affection for the mid to late eighties hardcore bands that spawned out of the New York and

Cast Iron

Boston scenes. As fucked up pubescents that stuff really struck a chord. But nowadays we can't listen to that stuff for anything other than purposes of nostalgia; with the exception of the first Cro-Mags record which still kills us. In 1996 I'm more interested in what 454 Big Block or Into Another are doing rather than rehashing the Side By Side or Eye For An Eye seven inches. Those recordings no longer hold enough weight musically to inspire us as songwriters."

"Me and Chris' Dad's are blues musicians and obviously they're influence is tremendous when considering how each of us approach songwriting. But at the same time we attack it from two different angles. Chris is more into the Chicago sounding, electric blues stuff whereas I'm more into the soul and R&B vocalizing. But maybe I'm being a little over-analytical because it seems to me that most of the blues influence gets buried beneath our wall of sound and the amount of personal frustrations that we all channel into our songs."

And, at the risk of becoming even more descriptive, I have to question the lyrics. The songs remain personal but not entirely in the sense of just feelings. In fact, the songs go beyond the usual fare of one-sided opinions that comprise much of current hardcore music. These are songs that tell stories.

"Personally I find it more therapeutic to exorcize my own demons and deal with my insecurities in that manner rather than cater to my insecurities by attacking others for the choices they choose to make."

"I guess I'm more partial to taking the storytelling approach because that's the way alot of my favorite lyricists write. People like Elvis Costello and Tom Waits. They're both very simplistic but at the same time there's something incredibly real and desperate about their different approaches to phasing and melody."

So now that one can thoroughly write a term paper on the distinctive style of this band, what have they

done with it? Well, to start things off they recorded an EP as the first release for up-and-coming local label Big Wheel Records titled, 'the Salmon Drive', which was the bands first attempt at showcasing what they were about and what was to come.

Early into 1996 they cut a record on New Jersey's Trustkill Records and managed to sell 1,000 copies in three weeks. An East Coast tour with Damnation also ensued.

"Josh (Grabelle, TK owner) saw us in Syracuse and showed some genuine interest in possibly working with us sometime in the future and he seemed very sincere about being into what we're trying to do as a band. He's done an amazing job for us and the basic truth of the matter is that he's able to get our records to lots of other places that Big Wheel otherwise wouldn't have been able to."

So with all this things can only get better, and it seems that they are. A full length is being worked on and more shows are being played. But I only have one more question- what the hell is a Cast Iron Hike anyway?

"It's a metaphor for life. Regarding the respect we have for hard work and our own observation that basically all life's institutions, both big and small, exist by design to keep the individual down. Everything from school to work to drugs to mainstream and alternative pop culture. Not that we don't participate in all of these, because we most definitely do receive a



DICOGRAPHY:

- 'the Salmon Drive EP, Big Wheel Records
- self-titled seven inch, Trustkill Records

CORRESPONDENCE :

325 Huntington Ave., no.24
Boston, MA 02115

Hike

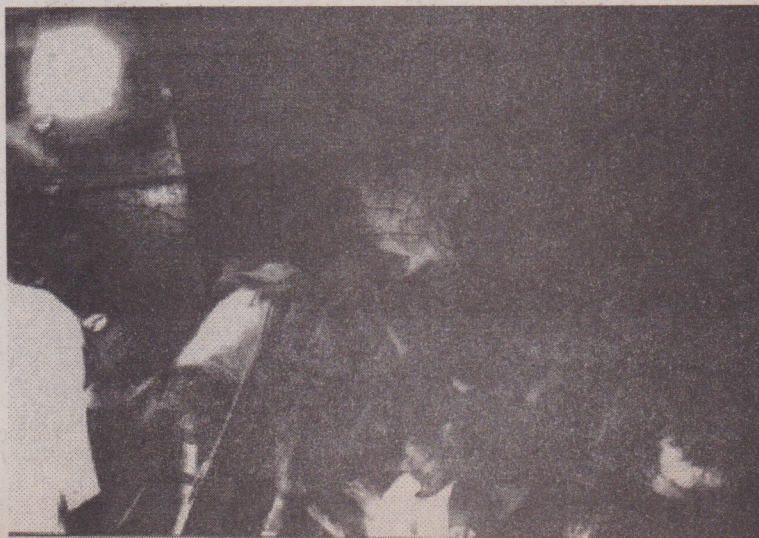
healthy (and sometimes not so healthy) dose of them all. You just have to figure out a way to see past all of the bullshit and still find a reason to get up out of bed every morning. That's what Cast Iron Hike means to us and hopefully others will be able to take some sort of inspiration out of our means of survival in this defeatist world."

In that case, do you have a reason to get out of bed in the morning?

"Having the feeling that we're doing something that, for all intents and purposes, is completely our's is the most gratifying thing in the world. It, unlike playing an old school Slapshot style, is what keeps us sane and out of the post office with shotguns."

I hear ya'.

all photos by John
LaCroix/Extent fanzine





nineiron

It took me an e-mail, a letter, and about ten calls to different people in four different states to reach Dan Dean. He's not too easy to get in touch with. The band he plays drums for may not be a band you'd want to hear unless you had a decent set of earplugs. So I took some risks at interviewing Nineironspittfire- a band that does not recognize order and sanity like the rest of us. But I checked to see how stable they are and here's what I got. PHOTOS BY CARRIE WHITNEY. PROVIDED BY HEURISTIC

RYAN: How much of Undertow is in this band?

DAN: It used to be Mark, Damien, and John. Now it's just Damien and John and we got the old bass player from Dempsey in because we kind of kicked Mark out, who ended up joining Shift.

R: Between these two bands what do you think the difference is?

D: They're compleatly different. Everything is different. The only same thing is the people. It's like Auto and Current- they're the same people but they're totally different. I mean, just because there's two Undertow members doesn't mean we sound like them. Damien isn't even straightedge anymore. There was a problem with that at first but now it's cool. So there can really be no comparison made.

R: Well, I saw a big Undertow influence on the demo but the 7" is going in a totally new direction and I suspect that's because of the particular members.

D: Yeah, since Mark left we've gotten way more experimental. Now we're playing what we've always wanted to play and how we've always wanted to play.

R: What's up with the destruction fetish you guys have?

D: It's just my view of what a fucked-up world we live in. I mean, it's not cool but the world is just really fucked up and people don't stop fucking it up, it keeps happening. When I put that layout together for the 7" I was in history and checking out all these cool pictures and stuff, so I used them.

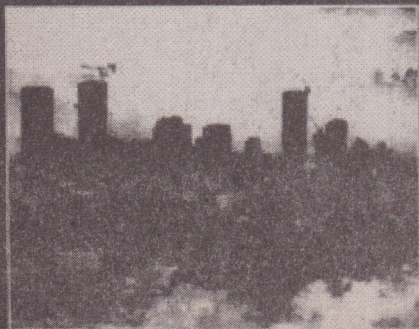
R: So would you consider yourself centered well?

D: What?

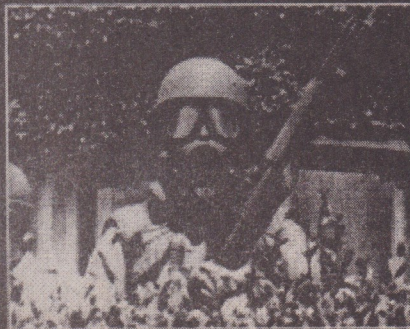
R: Do you think you're kind of wacko?

D: No. But Damien's kind of insane.

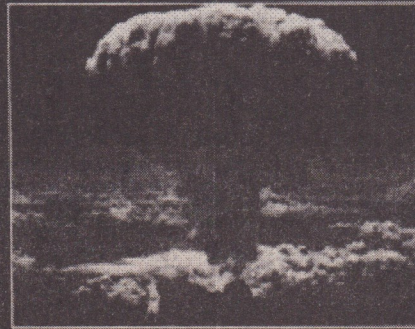
morgan henderson *bass



rev. damian johnston # guitar



dan dean | drums



R: I'm a psychology student and I can try and see if you are off-kilter. Wanna do some word association?

D: Um, OK.

R: Just say the first thing that comes to mind.

D: OK.

R: Bomb

D: Logo

R: Guitar

D: Damien

R: Poison gas

D: A roommate of mine who had this World War II poison gas suit we played with

R: Drums

D: Pissed-off

R: Airplane

D: Nothing

R: Pile-on

D: Fun

R: Gun

D: Not sure

R: Well, I'd say you're not too bad. It seems, though, that you don't project real personal issues. Instead you attribute your answers to outside sources and events.

D: Cool. Hey, you should try this on Damien- he would give some crazy answers. I'll tell him you're going to do this to him after we're done. He'll have some cool things to say.

R: OK. How long has the band been playing out?

D: Our first show was almost two years ago. It's been awhile now.

R: Two years? I thought you guys had just recently started.

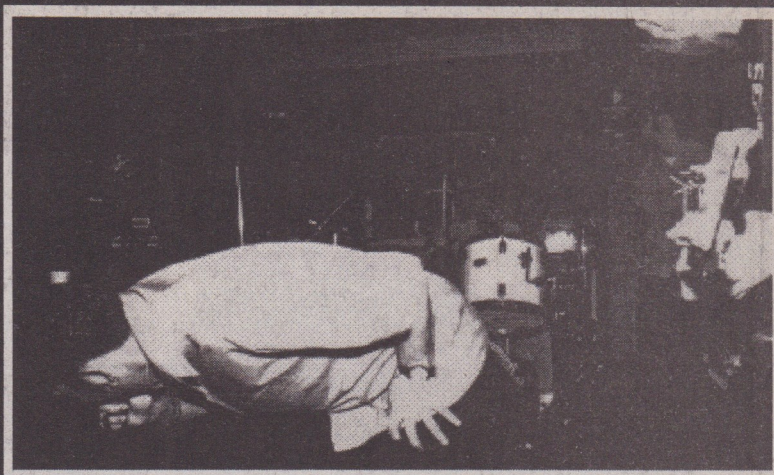
spitfire

D: Well, more like a year and a half. When we started Chad from Strife was playing with us and we wanted to totally be like End To End. Just fast, awesome, crazy, straight-forward hardcore because End To End was just the best hardcore band. Then Chad was offered to play in Strife again and from there everyone else came in.

R: Haven't you travelled quite a bit already? You were supposed to come out to the East Coast but that didn't happen, right?

D: No, we didn't. We might in the Spring though. Our new guitarist- well, not really new anymore- can't go until then because of his job.

We've gone down to California twice, ya' know, the whole West Coast touring thing.



R: This question may no longer be applicable but do you see playing any heavy, hardcore anthems in the future?

D: No way, because what we're playing now is too experimental and crazy. We've done alot of off-timed wierd shit. It's really different and messed up.

R: Yeah. I noticed that experimental thing- I think I heard a circus organ on the 7" version of "Far Too Familiar".

D: Where?

R: The high-end guitar that was on the demo sounds like an organ on the 7".

D: Oh, no! (laughter) That's just this wierd guitar pedal Damien's got. It's some wierd shit!

R: OK, finally- what's your plan for world domination?

D: The whole Kiss It Goodbye thing- they know what's going on.

CORRESPONDANCE:

Dan Dean
751 N. 103rd.
Seattle, WA 98133
e-mail: xcarriex@nwlink.com

DISCOGRAPHY:

-demo
-"Seventh Soul Sacrificed" 7"
on Indecision Records
-CD on Indecision out soon

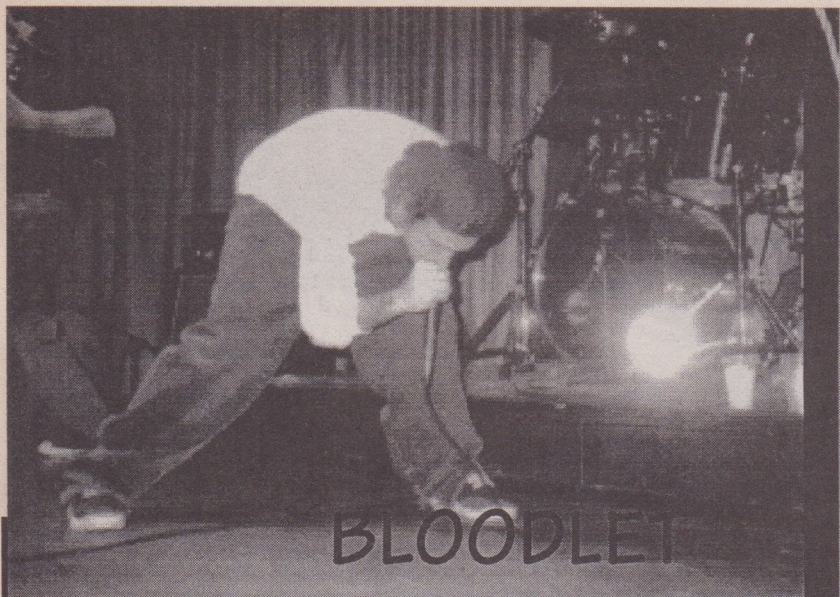
ryan frederiksen @ guitar



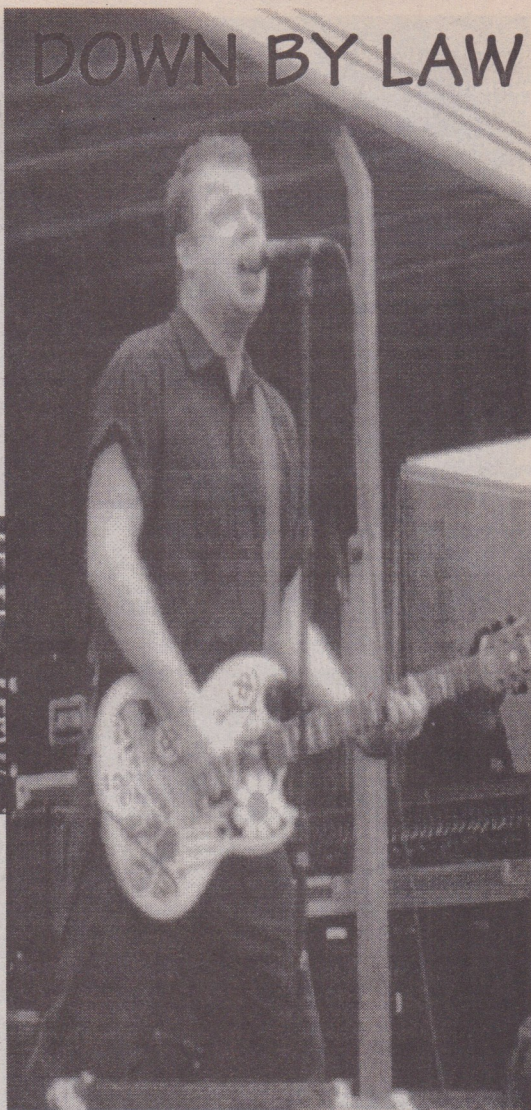
john allen ; vocals



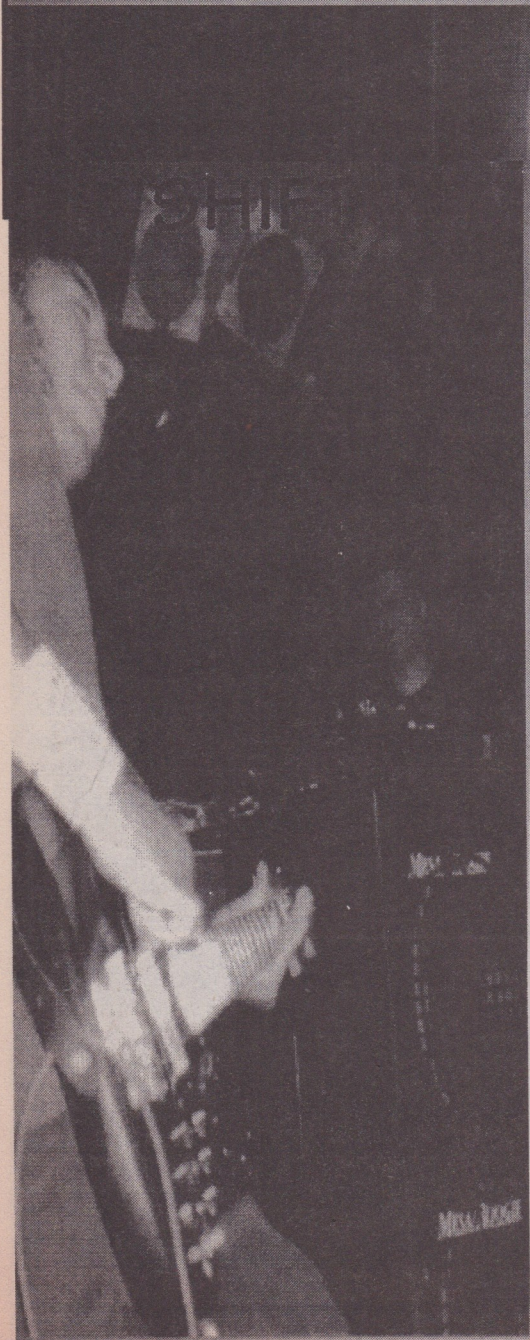
ryan: interview



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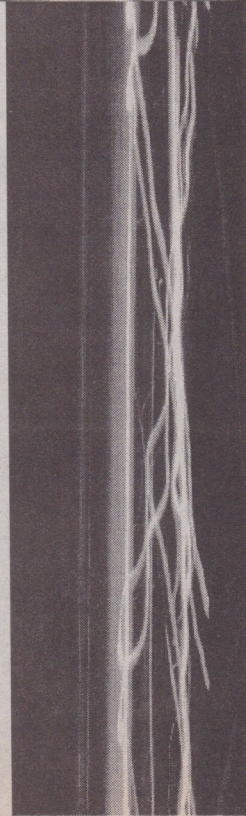
DOWN BY LAW



SHIP



TURMOIL



musicreviews

Ah, always the highlight of most any day will be the excitement of a mysterious package in my mail slot or hoping the kid at the distro table at a show has some new goods worth my attention, or even going to a record store to spend money that I shouldn't be spending just to get a CD that a new favorite band put out before I got into them. For music inevitably rules my life, it's one of my only constants that is always there for any occasion. It can be a flavor of the month or it can be timeless, but if it suits my tastes it's value has nothing to do with money... I may sound like a fanatic but I truly pity the individual who doesn't appreciate some good sounds so I'll tell ya' about what I've heard lately... (note, some of these reviews may be a bit out of date but I think they deserve attention so they're in here)

ANTI-MATTER comp. - One of the first real fanzines I ever bought was a thick, pro-looking mag called Anti-Matter #4. Soon enough it became my favorite read, my guide to what was up in the world of hardcore, and a reference point to my (and probably a thousand others) own publishing endeavors. Just as Norm himself said these things about No Answers in the 80's, the 90's have Anti-Matter. And this is the last memoirs of that mag in audio form featuring 16 bands that all represent 90's hardcore including Quicksand, Supertouch, Lifetime, Farside, Snapcase, Strife, CIV, Undertow, Threadbare, Sensefield, Mouthpiece, and more all doing new/unreleased material. Along with tons of liner notes and interview excerpts, this could very well be Anti-Matter #7. Thanks Norm. (Another Planet, 740 Broadway, NY, NY 10003)

BETA MINUS MECHANIC, "69 Camero" - Remember that band Cross Section that gave hardcore male/female shared vocals in a most original way? Well, they dropped the guy, got a new female singer, and became the poppiest sounding hum-along band to come out of our little scene. Obviously their collection of pop-punk must have every label from San Diego to LA doing represses to accommodate other customers but there's more to this band than Samiam and Verbal Assault influences. The music is extremely tight and don't even mention Ashes because the singing is about 1000 times better. I have two complaints though- the production is a little heavy on the bass and this isn't a full length. (Crisis/Revelation, PO Box 5232, Huntington Beach, CA 92615-5232)

BETA MINUS MECHANIC/HOLDEN split 7" - Both of these Syracuse based bands deliver one song each of very melody driven, female fronted, sappy-happy music. The Beta song has a lot of groove and some pretty heavy parts and I can honestly say, from hearing this in their live set about a million times, that I turn into a total emo crybaby when I hear it. It's that

good. The Holden side is a few fellas from Shenoem that play a moody, 10,000 Maniacs styled tune called "Wallflower" that's good to listen to on a rainy day. These guys (and girl) have already disbanded and that's really a shame. Awesome cover concept and good production to boot. Nice job kids. (Fistheldhigh Records, PO Box 2652, Madison, WI 53701)

CALIFORNIA TAKEOVER... live! - If the first Victory tour was this nuts I'm sure it would have been fresher in my memory than it is now. The three bands that comprised said tour are all huge enough now to create a big poop about a single show they all do together- and they did. And it was recorded. And it rocks. Four songs each by Earth Crisis, Snapcase, and Strife (featuring guest vocalist/Victory chief Tony Brummel on an Even Score cover) make it to this professionally captured shows document. Each band plays with enough testosterone to put the Chicago Bulls at Game 6 to shame and fails to miss a note even in the obvious melee of stage attackers, all jumping for the mic. Although it would probably take a double disc collection, the entire sets of each band would have been a lot nicer to have instead of just snippets of the individual performances. (Victory, 1837 W. Fulton St., Chicago, IL 60614)

CAST IRON HIKE, new 7" - Gotta love the Hike. How could a group make something so moody, grim, and dark, yet so catchy? In some weird way this totally reflects the gloomy, rainy Boston you always hear about. Driving and heavy with big, fat grooves and cool guitar slides but moody... damn moody. I think the lyrics add to that though. Hell, I try as hard as I can but I just can't describe how cool this band is. Just get this... and the "Salmon Drive EP"... and anything else they will ever put out. (Trustkill, 23 Farm Edge LN., Tinton Falls, NJ 07724)

COMIN' CORRECT/DIRTNAP split 7" - I like Rick Healy's other band, 25 Ta Life, a lot because it's real good to jump around in your bedroom to, acting all tough and Comin' Correct isn't much different. The big difference being (besides a lighter vocal style) is that the lyrics read like an essay on 'what you can do for your scene'. It's cool but, I don't know, it's just not your usual lyrical fare. Good stuff though.

Dirtnap, on the other hand, is very D.I.Y. tough guy punk/hardcore. I'm not too crazy about it but then again, I'm sure a lot of bands start out this way. This would make pretty cool music to kick to at your friends basement show or something. (Back Ta Basics, 86 3rd Ave, Paterson, NJ 07514)

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DAMNATION, "Misericordia"- Ask my friends who my current favorite bands on Earth are and if they say Deadguy first it's a good bet that Damnation will be the next word uttered (or vice versa). Yes, the two happen to make it into the top ten, so naturally by reviewing this gem I'm going to be totally biased in favor of evil.

Oh yeah, Damnation come through on their sophomore effort (an EP with a radio broadcast as an extra for the CD) but sound more musically proficient and professional, if that's possible, and a little less scary than they did on "No More Dreams...". There's a couple real freak-fests on this but the general attitude is toned down a bit to showcase the musical ability rather than the 'Armageddon, Hell-on-earth, terror tactics that we're used to. I guess that's cool but I like the Hell on earth stuff better. (Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810)

DEMPSEY 7"- I think there's some Unbroken kids in here but you wouldn't be able to tell. Really cool heavy-post-hardcore that's got more hook than a fisherman's convention. But all that hook can be attributed to vocalist/guitarist Mark Thomas. His voice has Shift written all over it and provides this band with an upbeat feel to go with a nice, heavy, danceable background. Good, tight happy-heavy stuff. (Indecision, PO Box 5781, Huntington Beach, CA 92615)

DOUGHNUTS, "Feel Me Bleed"- I gotta give it up for Sweden's Doughnuts. Their last release, "Age Of the Circle", basically left me with a blank expression and sounded just like one long e-chord. On this album there is alot more diversity and more hook. The music's just as hard (even faster in some sections) but switches up and catches your attention. Very moody and strained. My complaint is that I'm no fan to the vocals. Look out for the Swedes, they're invading the waters- divebomb Lemming style. (Victory, 1837 W. Fulton St., Chicago, IL 60614)

EARTH CRISIS, "Gomorra's Season Ends"- I think at this point to describe Earth Crisis as being controversial is about as vague a statement as saying, 'the Emperor is evil'. In other words, there's alot more to these cookies than sugar substitutes (no honey added). But to say that their patented militant metal animal rights agenda has grown dull and played out earns the naysayer a big slap across the faded X on their hand. There's no letdown here, or let-up. This album will pummei you. The music is totally sick, and more than ever Karl gets into the 'maniac with a thesaurus' intestinally-festered screaming role. There's more issues brought up (such as ridding the world of rapists,

child abuse, and broken homes) and more metal to kick your ass. Enjoy- or else. (Victory)

ENSIGN 7"- New York hardcore represent! Fast, old-school, totally positive- awesome! Pete from Sick Of It All produced this and it shows. So there's alot of that going on here, add some Warzone, and make it intelligent, and there you go. Don't get me wrong- it's not really tough. It sounds that way but read the lyrics- their not emo, but ya' know- just real cool. It's like the next school keeping a really good tab on their roots. (Indecision, PO Box 5781, Huntington Beach, CA 92615)

EXTENT FANZINE, "Silver Five Inch Collection, Vol. 1"- This is a comp. that comes with Extent #7, which is quickly becoming one of my favorite zines around (see review). I have to give them props for including a good variety of music from straight-up old school, to experimental stuff, to the extremely heavy, down to simple rock n' roll. I'll sum up the bands in an easy, four-category rating system: kick-ass, damn good, OK, and suck-ass. Here we go: kick-ass- Breach, 59 Times the Pain, 454 Big Block, Cast Iron Hike, Damnation, and Battery. Damn good: Starkweather, Honkeyball, Ten Yard Fight, Sinkhole, and Metroschifter. OK: Omaha, Ink&Dagger, Project Kate, Logical Nonsense, and Fort Knox. Suck-ass: Buzzkill and Tramlaw. 18 bands, most pretty good, makes this comp. very awesome. (PO Box 116, Boston, MA 02120)

FALL WITHOUT FEAR cd- You ever see those prototype models or sketches that are supposed to give an idea of something before it's final form is revealed? There's still little glitches and the creators are not exactly sure what direction it's going. Fall Without Fear is that prototype. They play a consistent style of progressive, metal-tinged hardcore but I don't think they've found their niche yet. Their power definitely lies in guitarist Josh Perry's metal-schooled leads that shift from mind-boggling progressive riffs, mellow breakdowns, crunchy chords, or a bit of high-end Snapcase fever. Hopefully FWF can figure out exactly where they're going and from the looks of it they're drawing up some blueprints. (Groovecore, PO Box 7478, Winston-Salem, NC 27109-7478)

FALL WITHOUT FEAR, new 3-song demo- There's a bit more consistency on this effort than their previous release, yet still retains some elements that give this band definition. As the songs tend to fall more into a progressive-emo/metallic niche, they remain lyrically poetic and somewhat long-winded. A bit different than material on the CD. Decent recording quality for a four-track

demo. (Jon, 1041 Martin St., Winston-Salem, NC 27103-4428)

FAR, "Tin Cans With Strings To You"- A friend of mine saw these guys open up for Korn or someone like that and told me how heavy they were. So I think 'heavy is good'. Sometime later I see their disc in the 'used CD' section of a record store in the South and it was cheap as shit so I bought it. After listening all I could think about was how much they sounded like Hum and Chune. Thick guitars and lots of cymbals but trying real hard to remain poppy. The first few tracks are good but the rest doesn't really do much for me. So, 'heavy is good', but the used CD bin might be the only place where you'll want to buy Far's CD. (Immortal/Epic)

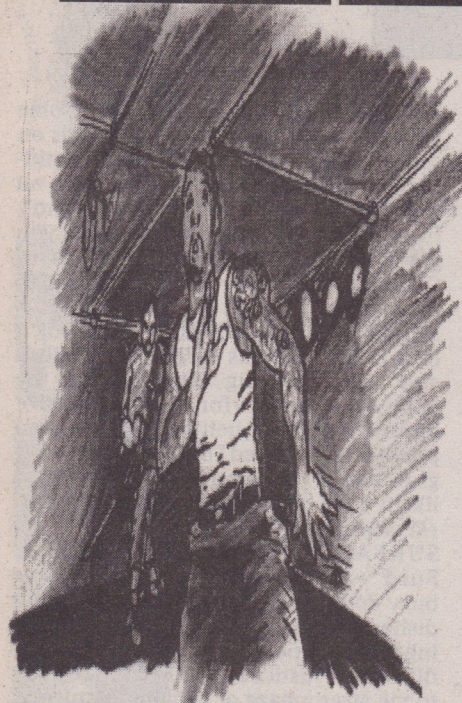
454 BIG BLOCK, "Your Jesus"- My experience with this band was one of escalating enjoyment until I got this disc. First, I caught them on the opening night of the Bloodlet/Deadguy tour and was not too impressed. Then I saw them the next day on said tour and was marginally impressed (perhaps it was the energy of the crowd). Next, I was blown away by their track on the Extent comp., which totally put my faith in them. Which all cumulates in this disc, which I returned the next day.

Not to say it's horrible, just not my cup of tea. It rocks, but in a heavy, Alice In Chains sort of way. So if that's appealing get it, but for now I think I'll look for the Big Wheel 7", which seems to be more promising. (Century Media)

454 BIG BLOCK, new 7"- High hope yield high expectations, therefore rarely paying off. In this case I get 75%. Just as I had hoped this 7" totally knocks their full length on the ass. Way more hard-hitting than "Your Jesus", 454 delivers in the form of groove-heavy, technically speedy hardcore somewhere between Burn and Damnation (minus the subterranean tunings). The lyrics are probably the most tough-ass, 'man without a soul' rants I've ever heard. On the down side the production could be upped a few notches. But other than that, congratulations boys. (Big Wheel Recreation, 325 Huntington Ave. #24, Boston, MA 02115)

FRODUS, "Frodus Sound Laboratories" 7"- Obviously DC inspired but there's something else going on here that I can't quite place. The hooks sound kind of like lost Pixie recordings but make themselves known in the form of Howard Pyle's Primus-esque bass style. Throw in a good helping of earlier Fugazi and there you go- a few great tastes you wouldn't expect to go together but make quite a nice mix indeed. A good recording too (with Damnation's head demon, Ken Olden,

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H2O makes a great album out of a bad situation (top), 454 BIG BLOCK's (bottom) music gets muddled in fits of depression.



at the controls) makes the two songs on here, "King Kab" and "Formula", an appetizer that will leave your mouth watering for a main course. (*Shute/Lovitt, PO Box 2291, Kensington, MD 20891*)

GUILTY BY ASSOCIATION comp. - 14 new and established bands contribute to this comp. composed of just CA bands. I think this has the raddest opening I've ever heard in my life- 1134 doing the 'Imperial Theme' from Star Wars. Along with them Mean Season, Triggerman (Farside project), Kill Holiday, and Blackspot (a Motorhead cover!) make my favorites; tough guy award goes to Collateral Damage and Caste. Yeah, hardcore is alive and well in California. (*Indecision*)

H2O - Here it is, one of the year's best, X'ed up hand's down. So catchy it'll cling to you for months and get ya' hummin' after the first listen. The production is super nice as well, letting the chaotic drumming and lightning fast guitars take the reins of this hardcore masterpiece straight into 1988, New York style. Songs about the scene, unity, not selling out, staying straightedge, betrayal, and being punk rock make every song on their debut full length a winner. Catchy as hell choruses fronted by Toby's up-front vocals bring it all together. I think my favorites are "Family Tree" and "Hi-Lo" (Temperature).

Grease your hair, get some tattoos, get your friends, and dance like a motherfucker. (*Blackout, PO Box 1575, New York, NY 10009*)

HARVEST, "Incision" 7" - I can say only two facts about Minnesota's Harvest, the rest is completely up to the listener. First, up until this release I never heard of them so don't ask stuff like, 'how different is this compared to last 7"?'. I don't know. Second, the Trustkill crib sez, 'Imagine Bloodlet meets Damnation'. Don't imagine that. Harvest is no Damnation, nor will they ever be. Maybe more in the Bloodlet realm but not as complex or jazzy. Nonetheless, this is an awesome listen. The music is very tuned-down and the drumming is totally on that hollow-sounding Helmet tip. Mean-ass vocals round out the band to give you something to be scared of. Slow and angry, mean and evil- this is a 7" to keep on the turntable. (*Trustkill, 23 Farm Edge Ln., Tinton Falls, NJ 07724*)

HUMAN REMAINS 7" - I can't tell if Human Remains is supposed to be a joke of a side project because these three songs are so brutal. I mean, if the album's cover doesn't get you wondering maybe the band members code names will (hi. Will the Deadguy mem-

bers please stand), or the lower than humanly decipherable guitars. Either way you'll get floored by sickingly crazy guitar riffs, crack-fueled drum parts, and vocals that sound like Darth Vader in an iron maiden. Sit down before listening to this, reactions will be unpredictable. (*Happy Days Records, PO Box 4315, Highland Pk., NJ 08904-4315*)

INK&DAGGER, "love Is Dead" 7" - It's been a long time since a quality Goth-influenced punk band like Philly's Ink&Dagger made the rounds in the hardcore scene. It's also rare these days that you get a 7" with more than three songs; I almost pulled out the carbon-dating equipment when I found this 5-song slice of vinyl made from the solidified blood of Nos Feratu himself. That last part is untrue, but it is five songs and that is a rare thing. The vocals work but they take some getting used to put next to the screaming of the guitars. The music is comparable to Deadguy but not quite so crazy. 'Go-off' and 'hectic' should definitely come to mind when listening to this though, all the while keeping a pretty rock steady attitude. One to look out for. (*Happy Days, PO Box 4315, Highland Pk., NJ 08904-4315*)

KISS IT GOODBYE demo - The bastard fathers of Deadguy strike back with work that is nothing short of incredible. Tim Singer still plays the role of a psychopath screaming like he's getting his arm's ripped off, but Keith pulls on the reins of his guitar masochism a bit and tends to play it a bit more on the rhythm side. In fact, the whole thing is a bit more groove-oriented and brings back a feeling of Rorschach's later stuff. The four songs on here are a little lengthy but never let up, whether they're being evil, mean, insane, or all of the above on a recording that could easily pass for CD quality. I must hear more. (*483 Hicks St., Brooklyn, NY 11231*)

LOCKJAW demo - It's unfortunate that a city like Buffalo, NY has an overabundance of hardcore bands that are left as filler for the headlining bands to waste time to. Generally I'm also warned to avoid these bands as well because of their facsimile metal/old school style that barely distinguishes one from the other. It's too bad then that more people haven't taken stock in Lockjaw because they can play the role a few notches up the ladder. The vocals and lyrical arrangement are a bit sloppy but the music's in the right place. Tight with a good sound, some nice crazy parts ("Resist"), and some damn good breakdowns ("Empty Life"). Four songs, good start. (*348 N. Pleasant Pkwy., Buffalo, NY 14206*)

MONSTER X, "Attrition" 7" - I saw

musicreviews

great reviews for this supposed NY state powerhouse's previous material. Now that they're part of the Ebullition team I expected something dangerous. Yeah, dangerously close to shit. I'm sorry but I hate this (and I don't say that much about hardcore). I'm just tired of hearing every Slayer/grindcore wanna-be try and strut their 32nd power chords while dropping vocals that sound like someone barfing in 'D' through a distortion pedal. God, and the production is something to be desired. But I have to hand it to these guys- they totally fooled me. The layout is great (poster included) and there's some awesome essays on overlooked subjects. Youth crew lyrics too but I couldn't tell. (*Ebullition*, PO Box 680, Goleta, CA 93116)

NINEIRONSPITFIRE demo- All the way out here on the right coast Seattle's Nineironspitfire keep people guessing as to which band their members previously belonged to kind of in the same way historians wonder, 'who's buried in Grants Tomb?' In layman's terms, all I have to say is that this is notoriously Undertow. At least a couple of them make up this new team of hardcore ass-kickers that keeps intact all you came to love about Undertow along with some new tricks. They get on the noisy-abstract thing here and there but pretty much stick to what they're known for. (1104 NW 87th St., Seattle, WA 98117)

NINEIRONSPITFIRE, "Seventh Soul Sacrificed" 7"- I don't know if this whole Deadguy craze has gone too far or not but I like it. The sound these guys dish out is alotless Undertow influenced and shifted alot in the direction of total chaos this time. It's great. One of the demo songs is redone and polished up and the only real reminder of previous efforts is the vocal style. Just get this, but watch out- there's this big destruction theme going on here. I wouldn't be surprised to find a mail bomb in your record. (*Indecision*)

108, "Threefold Misery"- Now that 108 are no more I think I should reflect on them a bit. On their final tour I saw them once. They showed up three hours late, only about 30 people stuck around, and only me and a couple others danced. But I'll be damned by Godhead itself if they don't rock the shit out of any joint they play, anytime, anywhere. That statement couldn't be more true on their final disc, it's mind-blowing. This is faster and more brutal than any previous material, yet not as classic as crowd anthems such as, 'I Defy You' or 'Deathbed'. So if you want the classic 108 check the back catalog, but if you want to catch them

let loose you missed your chance. Get this instead and then kick yourself for not seeing them live. (*Lost & Found*, Bunteweg 1, 30900 Wedemark, Germany) **ORANGE 9MM, "Tragic"-** Within their short existence, NYC's Orange 9mm have built quite a name for themselves already. From one EP, a full length, and now their sophomore release you'd think this is a band that has been trying to perfect it's craft for years. But unfortunately I think that's not due to Chris Traynor's wide spectrum of guitar wizardry, or Matt Cross's heavyweight drum technique- I think it's big production and lots of technology. That's not bad but I prefer the raw power that this groove-heavy monster displayed on previous efforts. There's a little more hip-hop flavor here and more experimentation, so I'm impressed but not floored. (*Atlantic*)

PULL, "Negative Approval"- This is like that style that falls somewhere between White Zombie and hardcore, but they're not aware of the hardcore part. It works and it's driving, so just because they will play to a 'hard rock' crowd is no reason to diss them. There's even some older Clutch sound here, that's no surprise considering this is coming from around DC. Not bad, good to mow the lawn to or something. (*Cellar Records*, 116 N. Preoria Ave. Dixon, IL 61021)

REFUSED, "Songs To Fan the Flames Of Discontent"- From what I know these guys are big shit in Europe. I can see why. On their American debut, Refused take their brand of hardcore and send your ass to the trauma ward with it. Off timed raging hardcore meets some grind and some very anthemic rock parts backed by a super slick production. Lyrics are mostly political but done in a personal way, tackling subjects like the beauty industry, government, vegetarianism, and instigating a 'punk' revolution. America, look out. (*Victory*)

ROCKET FROM THE CRYPT, "Scream Dracula Scream!"- My God I can't tell you how much this fucking rules. This came out like forever ago and it's their second for a major (after about 5,000 indie singles) but I have to spread the word. All the rockabilly, greaser punk that fuckers like Horton Heat and Hi-Fi could only jerk off to- 50's style, horns, and a punk ethic. If 'Born In '69' doesn't make you break out the pomade and do a guitar whirlwind with a broomstick then you suck and Speedo should breathe fire on your ass. I'm getting the logo tatoood on me, that's all there is to it. (*Interscope*)

SENSEFIELD, "Shady Day" 7"- Some guys out of England got their hands on some material that got cut out of 'Building' and released it (it also appears on the Anti-Matter comp.). "Overstand", from the new lp, is also on here and you get a fancy new painting by Gavin Olglesby. For buffs. (*available through Revelation*)

SENSEFIELD, "Building"- It took a long time but it was well worth it. Rock and roll's next big thing put on the happy, melody face for another round of poppy, catchy as hell tunes. It's even poppier than 'Killed For Less' but doesn't grab you in the same way as that did. I like it but I don't listen to it that much. (*Revelation*)

SURFACE, "Seven Times Over Fold"- Each time I listened to this I was busy doing something else like washing dishes or making lunch, therefore limiting me from pointing a critical finger of distinctive justice at it. Then it occurred to me after a haze of 'Gravity-inspired?' confusion. This is exactly like Unbroken- the lost recordings as performed by another band. Kind of long-winded though. (*And The There Were None*, PO Box 4916, Thousand Oaks, CA 07724)

SURROUNDED/KRUTCH split 7"- Both bands kick a crew-style sound common to 1000 other NY bands. But for some reason I never get tired of it and it always makes a good mood for getting your boots and cuttin' a mosh. I think that's the lingo I should use. PA by influence of NY. (*Back To Basics*, 86 3rd Ave., Paterson, NJ 07514)

TEXAS IS THE REASON/PROMISE RING split 7"- My favorite rock band cut another record with a bunch of guys that I really have no interest in (hark, is that the Samuel split that comes to mind?). For real, Texas knows where it's at. Promise Ring just belts out chords while crying over the mic and it's best left for a rainy day. I may be rude but maybe it'll give these guys something to write a song about. Texas drops a real poppy number that knows how to kick my ass with that formula of theirs, don't mess with "Blue Boy". (*Jade Tree*)

VENT 7"- This sucker comes with your purchase of No Labels #3 or from their label. Another band that said 'adios' before anyone heard them and it's a shame because it's quality. Aggressive, crunchy, yelling, intelligent, but tight and solid. Prop them, even in their death. (*Mayhem. Records*, PO Box 3244, Omaha, NE 68103-0244)

zine reviews

DARKNESS AT NOON #10 (2pgs., copied, free)- Obviously there's punk rock and hardcore in Arkansas and this newsletter gives the lowdown on the scene there. A good contribution but the message seems to get somewhat lost over alot of bitching and complaining. For writing I definitely suggest #7 (PO Box 465, Mountain Pine, AR 71956-0465)

EXTENT #7 (64 pgs., newsprint, full size, \$3)- Most definitely my favorite zine all around lately. Completely interesting, totally pro layout, and it comes with a CD sampler (see music reviews). This puppy's got Rick Rodney (Strife), Tony Victory, Damnation, and Fastbreak. Sure to making lots of waves with the quality production and good writing. (PO Box 116, Boston, MA 02120)

FLASHING ASTONISHER #7 (18pgs., copied, full size, 2 stamps)- From the other side of town from me comes the rival zine. We are the only ones who give out lots of free shit but the difference between the two is like night to day. I'll give a brief synopsis- it's punk/indie rock but strays more towards the drug culture and keeps a pretty local outlook on what's up with the Syracuse underground. Definite props go out to the guest artists featured in each issue. Good for a look into a different spectrum of things. (113 Fleetwood Ln., Minoa, NY 13116)

HELLO, MY NAME IS #3 (16pgs., copied, 1/2 size, free)- I tend to think there is an overabundance of hardcore in Buffalo, NY and that's never a bad thing. But the problem with Buffalo (and this zine) is that it's kind of stuck in a rut of, 'where am I going' and ends up regurgitating the same idea due to lack of experimentation. Unfortunately alot of zines end up like but I will give this mag a thumbs up for rad photo quality. Plus free is never a bad thing, right? (1174 Kenmore Ave. Apt. 11, Buffalo, NY 14216-1330)

HEURISTIC #1 (64pgs., copied, 1/2 size, \$1.50)- Nice cut and paste/computer zine out of AZ that reminds alot of Element in style and content. Included are writings, vegan info, recipes, art, and lots of great photos. Interviews with Overcome and Bhakta Jay round this sucker out. Not a bad first effort. (PO Box 1141,

Gilbert, AZ 85299-1141)

MUD #6 (28 pgs., copied, 1/2 size, \$1)- The contents of this are average as far as average fanzines go (not like us professional wanna-bes). But, then again, it has an incredibly awesome humorous twist. Not afraid to sidestep PC boundaries into lewd bathroom jokes that manage to bash the jocks who probably invented the joke. Features Tortoise, Ui, Girls Vs. Boys, and definitely for the indie rocker in you. (J. Luther, 74 Randall Terr., Hamburg, NY 14075)

MUD #7 (28 pgs., copied, 1/2 size, \$1)- More mayhem from the anti-PC kings. This time there's contributions from eight other zines (including Conglomerate, Ape, Riverside Art Scene, your truly, and others), some of which I just can't understand. Steve Albini and Gastr Del Sol are interviewed. Be afraid, be very afraid. (J. Luther, 74 Randall Terr., Hamburg, NY 14075)

MUDDLE #8 (48 pgs., newsprint, full size, \$1)- Ithaca, NY has got alot more going on than I thought and it's more than just small punk rock and emo shows. Big things have been coming in and out of the small college town in Central, NY- Muddle is one sign of that. An all-around good computer zine that has a strong pop-punk, post-hardcore ethic and interesting interviews with the likes of CIV, Sicko, Mind Over Matter, Texas Is the Reason, Garden, and Copper. It's free in person. (PO Box 621, Ithaca, NY 14851-0621)

NO LABELS #3 (100 pgs., offset, 3/4 size, \$4ppd)- Fuck man, what can I say? I haven't read a more honest zine in my life than this. I can definitely relate to Mike on most of what he talks about. Great layout, a full color cover painting (by Gavin Oglesby). Interviews with Coalesce, CIV, Snapcase, Gavin, an Anti-Matter eulogy, 28pgs. of music reviews(!), and oh yeah- a Vent 7"(see review). Extra kudos for nice, long zine reviews. Bravo. (1148 %th Ave. #7d, NY, NY 10128)

PYRRHIC VICTORY #1.5 (12 pgs., copied, full size, \$1)- Thin in width, but big in heart Pyrrhic is for sure going to be a zine whose release I'll anticipate with each issue. As an in-betweenner issue this

It seems everybody these days either does a zine, attempts to do one, or just sits on their ass talking about doing one. Those that do one deserve more praise than they usually get simply because the fanzine is unappreciated art form (or forum, whichever you prefer) and I encourage those reading this section to check out these zines. I've also included descriptions/reviews of major ordering catalogs this time around as well because the kids need to get their records don't ya' know.

isn't too big but there's good content including alot on the local Syracuse scene, info on political prisoners, boycotting Pepsi, and a Black Flag/Henry Rollins tribute (yeah!). You got mad heart Pete. (918 W. Lafayette Ave., Syracuse, NY 13207)

REFUGE #6 (16 pgs., newsprint, \$.35)- Then there's the popular Pennsylvania staple Refuge, which must give out more free shit than Bob Barker with Philanthropist Tourettes Syndrome. What this zine lacks in size is more than made up for in content. Enough reading to keep you thinking for days. Plus an incredible interview with Burial Ground. Good politico. (123 Rice St., Trucksville, PA 18708)

UNJUST #2 (72 pgs., copied, 1/2 size, \$1/3 stamps or \$2)- From the inner depths of Utah comes published thoughts on veganism without going overboard on militancy. Lots of veganism. It's a jam-packed read that's great on info, which is always a plus. Interviewed with CA's ARDAC, Catch 22, Doormat Distro, and SA Mob. This is something I could pick up in a month and still find something new- also does a distro. (2052 N. 940 W., Provo, UT 84604-1253)

CATALOGS

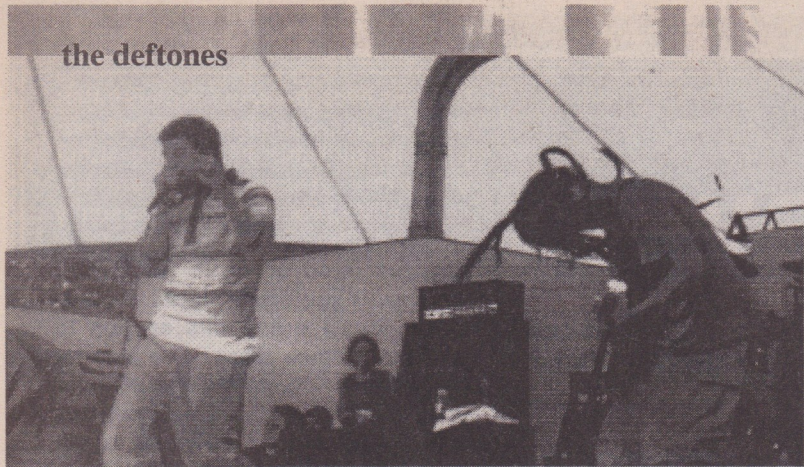
LUMBERJACK summer/fall '96- Art Monk operation, hc & indie rock, lots of stuff. No postage- good deal. (PO Box 6332, Falls Church, VA 22040-6332)

REVELATION summer '96- Damn thick. Mostly Rev/Crisis and punk labels included. Shipping & handling is kind of expensive. (PO Box 5232, Huntington Beach, CA 92615-5232)

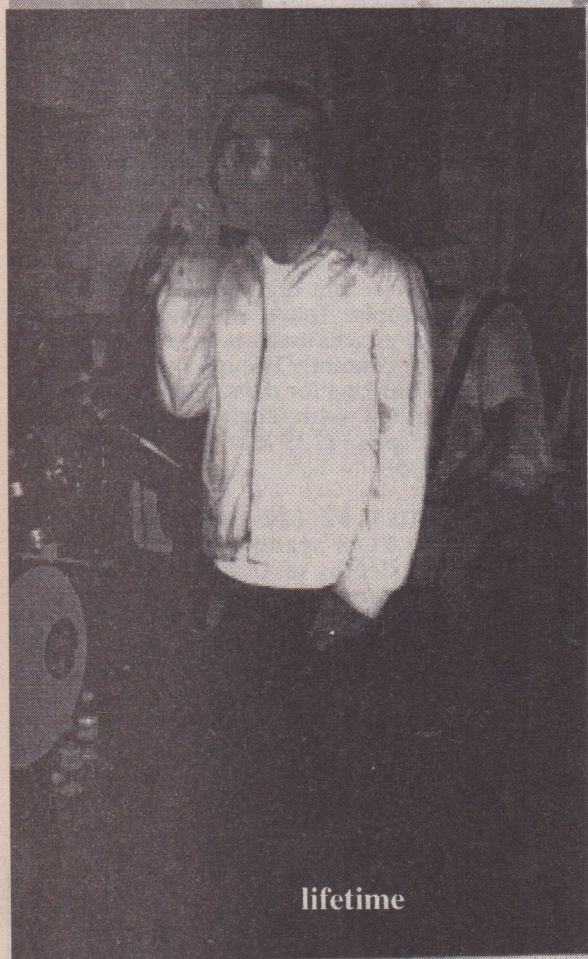
VERY june '96- East Coast shopping mall for the punk world at large. Reliable, good selection, not as much indie though. (PO Box 42586, Philadelphia, PA 19101)

VICTORY summer/fall '96- fancy full color layout, no descriptions except for Victory bands. Good selection, good service. (1837 W. Fulton St., Chicago, IL 60614)

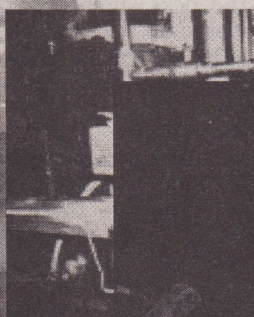
the deftones



mid-carson july



lifetime



Avail

Kerosene 454



Jeremin photo by Erika Shafe

Truly an apt title for this filthy-horrible pile that I picked to pick on this time around. Obviously they're not referring to OJ but I'm not sure if I should give the 'Tramp points for making a joke of themselves or take away because it's just so damn simple to make a joke out of them. Maybe A&M Records deserves some slapping around for allowing the release of this record (instead of just having some massive pagan bonfire around flaming records upon getting the test presses back). Whatever the case, this definitely ranks in as one Crime Of the Century.

Now don't think that this is part of my own personal record collection, even though there's some real beauties in there. This actually belongs to my mom and I'll forgive her for having it. The year was 1974 and London was under attack by the Axis powers... I mean the horrible influence of arena cock-rock (sorry, I get the two confused sometimes) like Crosby, Stills, and Nash; the Allman Brothers (who were also each others uncles); and Foreigner. So, what's a bunch of English lads to do between cricket, the Bait-ulhs, crumpets, and Fish&CHiPs (hey, I see a pattern of lower life forms here)?

"Oi! Let's foam us a rock-in-rull bend wit lung 'air and beirds and play that 'oribul music they like so much in the states!"... After that, God help us all.

The result is about ten records full of spacey dream rock 'man', this one here being no exception unfortunately. So, between skipping songs (I think there was more than one) I was trying to envision myself 'getting into' all that post-peace, love, and understanding crap that transformed itself into the beer and sex, Madison Square Garden playing, made for early 80's working man's movies (and current beer commercials), proud to be American, construction working, Harley ridin', Confederate flag wavin', trailer park rock that left a horrible scar across the face of 70's rock. I couldn't do it. The whole ethic of this garbage makes me sick. In fact, I'd rather listen to three weeks worth of Crime Of the Century covered by Cannibal Corpse fronted by the 50's Jerry Lewis singing through an echo pedal to an ever repeating chorus of, 'Oh pretty lay-dee! Froilaven!'

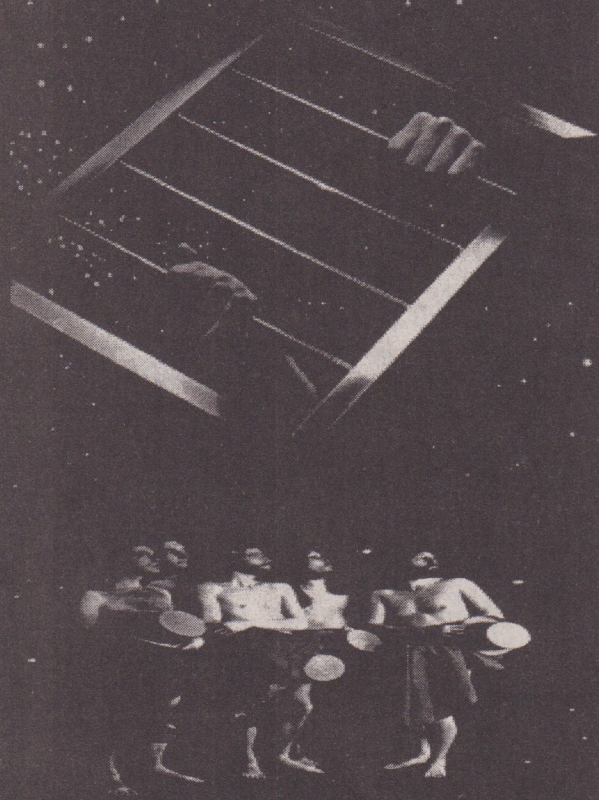
Well, at least Supertramp is no more, except for the reminders from your local- 'soon to be the victim of some unfortunate terrorism'- classic rock radio station. Back in Britain they're chanting 'keep them royalty checks comin'!'- that there is the Crime Of the Century.

This is the part where I check the really embarrassing section of my musical collection. Ya' know, that MC Hammer tape you thought was cool when you were 12 and kickin' your Nike imitations with the tongues hanging out. Or the Styx album that helped blossom the jean jacket wearin', one month longer than it should be haircut, spiked wristband sportin', budding headbanger in you. Well, some of these records are so delightfully tacky that they've been the subject of more bashings than Elvis has made appearances at gas stations, and frankly, the Vanilla Ice's, Motley Crue's, Ozzy Osbourne's, and Gerardo's have been played out.

Naw, it's time to really go below the belt and dig out the fungus-laden crust of music's undergarments. Look in your mom's, or your older brother's, or even (god forbid) your own stack of warped and dusty tapes (or 8-tracks or records), hiding like skeletons in your closet and see if you own this little gem...

SUPERTRAMP

crime of the century

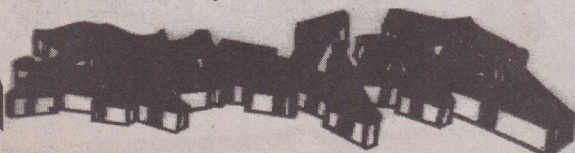


"Hey, at least we still got unemployment!"

DIRTY RICK



WHAT is hardcore? Some would say it's political action through self-independence. Others would say it's just music. Many would agree it's a way of life. Can a solid definition be made? Not exactly. But I think Rick HEAL is hardcore and represents a definition that goes beyond words. Old enough to be a scene historian, of sorts, but young enough to stick to his roots; I chose Rick as my feature because I think he could give everyone a little lesson on what hardcore's all about.*
-RYAN



RYAN: Your new band is Comin' Correct. Is that a full time gig or is 25 Ta' Life still goin'?

DIRTY RICK: I'm doin' both bands, 25 Ta' Life and Comin' Correct. Comin' Correct is like a total fun band. I put out a record by this Pennsylvania band Krutch and 25 Ta' Life's always playing with them so we thought we'd get a band together based on friendship. It's not about big labels or anything, it's totally D.I.Y. I'm going to be releasing all the stuff on my label and release other bands too. It's just total fun. Right now, 25 Ta' Life has a new record coming out and before we do any touring we're just doing this fun D.I.Y. band. It's not real serious, well, serious because we want to put out a CD on my label.

R: Yeah, I noticed there were cover songs and 25 Ta' Life songs in your set.

DR: Yeah.

R: 25 Ta' Life isn't on We Bite Records anymore are they?

DR: No, right now we don't know what we're going to do. We're going over alot of labels. I don't even want to find a big label. We're looking over contracts from Another Planet, Century Media, and it's all kind of crazy right now. We just want to put out a record 'ya know, with good lyrics and good music and let the labels hear it. It's hard because you gotta have a good label behind ya'. We were talking to Victory but that just didn't work out, they were



doing alot of other stuff. But it should be out in early 97', we're calling it, "Strength In Unity" and we've written alot of stuff for it.

R: Besides these two bands, what else do you do within the hardcore scene?

DR: I've been involved with this scene for awhile. I toured with Agnostic Front for awhile and basically I was just a kid supporting the scene. And that's what it's all about- supporting the scene in whatever you're doing. So, after awhile the scene died out in New York City and I wanted to start a band and show the kids the roots of the music, the D.I.Y. style, and just have fun. So we started 25 Ta' Life. When we started the scene was basically a bloodbath. Once you leave it it up to the bigger clubs and bigger labels everything falls apart. Once the kids lose touch with the scene it will fall apart. The bigger labels can't handle all this and that's it's about us. We make everything. We make the bands we make the labels, and make everything go around. We make the fanzines that spread the word. We want to keep things alive and keep things going, and help everybody out. Even the band has problems, finding a label that isn't too big. But that's what you gotta do these days in order to get a record out with good distribution.

R: How did you get into the whole scene?

DR: I got into death metal when I was real young. I was going out and seeing bands like Celtic Frost, Motorhead. When the Cro-Mags opened up for Motorhead that was how I got into it. I had the record, then I got into Agnostic Front in '86. All the way into '92, when things were falling

a my band, I started to do distro, I started my own label and put out the bands I like and respect. The scene now is so diversified. Vegans, Krishnas, Straightedge, whatever. It's all about respecting each other. I want to bring back that brotherhood thing, ya' know.

R: 25 Ta' Life seems to have a bit of a hip-hop edge to it. Do you think that hardcore and rap go together even though the musical styles are totally different, as far as street ethic goes?

DR: I don't know. I think alot of hip-hop glorifies violence and disrespect to women and I wouldn't want my music to be associated with that. I don't think that we're influenced by hip-hop at all, I don't think we have anything to do with that. e're strictly a ore band. I think it's just growing up in New York. It's a different lifestyle, ya' know. I grew up in Paterson, New Jersey, it depends on where you're from. I'm not into hip-hop at all. I've been into hardcore and metal all my life and never really liked hip-hop.

R: In that case, what would you say to bands that trymix these styles?

DR: Oh I respect everybody, whatever you want to do. I don't prefer one over the other. It's just that straight-up hardcore is my thing.

R: Out of probably any band I've seen or heard you



speak out the most on scene unity and hardcore as a way of life, disregarding cliques. So what would you give as a definition of hardcore?

DR: Hardcore is a lifestyle, the way certain people live. Certain standards they live their life by wheather it's straightedge or if they're drinking a beer. It's a way of life. It's about going against set ways and making your own ways, doing your own thing. About being individual and not worrying about what others are doing. Living your life for yourself and making your self happy.

R: This next question I don't want you to take personally or anything but-

DR: Naw, go ahead. I got words, spit it out.

R: Alright. From your appearance, dreads and all, do you ever get hit up for weed? Ya' know, like, 'Hey! Rasta man!'

DR: Yeah, people ask me! I'm not gonna lie, I did drugs for alot of my life. I'm twenty-six years old, I did all that, I'm not into it any more. Back in the day, I'd go to shows with straight-edge kids and I'd drink but I got older and I got wiser. I was getting locked up when I was younger and doing

that stuff. But I'm twenty-six and I got better things to do. I can go to shows now and have a friendly conversation while doing my distro, that's more productive than sitting around drinking a beer and starting fights. I got better things to do with my time on this Earth.

R: When I first heard 25 Ta' Life and saw pictures I was thinking the exact opposite though. I liked the music but I thought you were like a gang or something. But I actually I find you to be a pretty nice, personable guy.

DR: Cool. It's like the whole DMS thing. We're a family of friends. I won't go out and deliberately start a fight with somebody, there's got to be a good reason behind it. If you disrespect one of my friends we're not going to jump you or anything. We'll have words and it'll be a fair fight ya' know. Man to man. Even when bands like Madball are talking about DMS and unity, they're talking about in the family and the friends. Once you

break the bond of respect you have to stand up. Like Earth Crisis- you can only stand back and take so much. You have to fight back after enough shit.

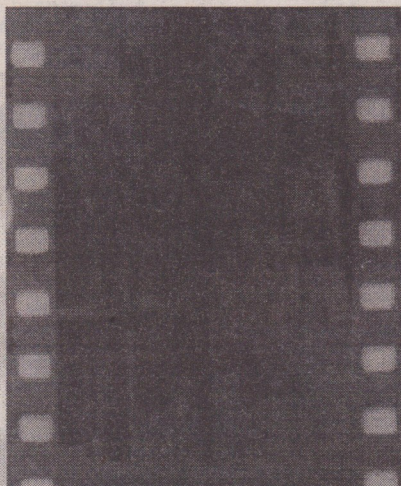


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Man, did this issue bust my ass. I'm not even done with it yet, but ya' know, I gotta get this stuff sometime. It's kind of funny because within the production of this I was so busy putting it together that it was my main priority in life. I'd see friends that I hadn't seen in a couple weeks and they'd ask me, 'so Ry, what's goin' on?'. I'd reply something like, 'oh, I'm working alot'. And they'd say back, 'oh, you got a new job?!' They I'd have to explain that this IS my job but I'm not gettin' paid. So I guss that actually makes me a slave. Whoh. That's harsh. The sad fact is though- I love it.

I don't know of anyplace, anyone, or anything that doesn't bring me as much joy as sitting in front of a computer messing around with a layout, or listening to a new record and writing what I think of it. People who say some zines don't have enough personal writing in them don't get it- this IS my life. Yeah, so I'm a loser. Well, that doesn't affect me one bit because it all pays off when I hear someone tell me they liked the mag. Two things in the last week really made this pay off. First, Beta Minus Erick told me that he'd been reading #5 all week and couldn't put it down. Second, Nick at Swing Boy Distro actually sent me money to cover postage because he wanted a stack because he thought they were rad. Both you guys fuckin' rock. Thanks.

So, at 11:30 PM on a Wednesday, about a week and a half before press day, this is where I'm at. My personal life may be at one of the lowest points it's ever been in, and I may not have a job, or a girl, or any interest in the school I go to, or the time to even shave in the last three weeks, but ya' know what- I got this. I got this document of the life I live. I live hardcore and everyone of you gets to live a little bit of hardcore and live a little bit of me once you put this in your hands. And that's more precious than any of that other shit. So, I'll leave with that and prepare to take a long breath out as this goes out to the printer. Thanks.



Giants Chair

WANNA KNOW WHAT FREAKIN' RULES?

the new Cast Iron Hike, the new Kerosene 454, "Came By To Kill Me", Hum's incredible "Electra 2000", chips & salsa, Bluetip, Rocket From the Crypt and my official Rocket ring, Harvest's new 7", Deadguy (of course), Damnation having great records and a bad-ass reputation, Damnation live, Deadguy live, Giants Chair- "New Orleans", "Double Dip" by Hum, Nate's art, Extent, Mud, "Repentance" by 454 Big Block, owning an original copy of "King Of Rock" by Run DMC on vinyl (when it first came out, thank you), growing up between 13 and 15 on "Fear Of a Black Planet" and "It Takes A Nation Of Millions To Hold Us Back" by Public Enemy and wanting to become a 5%er because of it but realizing that I had to be black first, knowing that Coalesce were fucking brilliant (yet I never saw them live), having a radio show where I can play hardcore to my heart's extent, Adobe photoshop, Space Ghost, MTV showing Ren & Stimpy, writing articles for other fanzines, seeing friends you haven't seen in months, finally meeting friends you only knew through the mail, enjoying being "Out Of Step"



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